THE BANJOIST

BY

FRANK B. CONVERSE.

1871 c

W. H. Woodin Jr

THE

BANJOIST.

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CONTAINING,

In addition to the Rudimentary Study, Progressive Exercises, and Valuable Information pertaining to the Instrument generally, a Large and Choice Collection of

POLKAS, WALTZES, SCIENTIFIC BANJO SOLOS,
OPERATIC SELECTIONS, MARCHES, SONGS,
VARIATIONS, IMITATIONS,
CLOG HORNPIPES, JIGS, REELS, &c.

Compiled from the **AUTHOR'S PRIVATE COLLECTION** of Original Arrangements and Compositions,

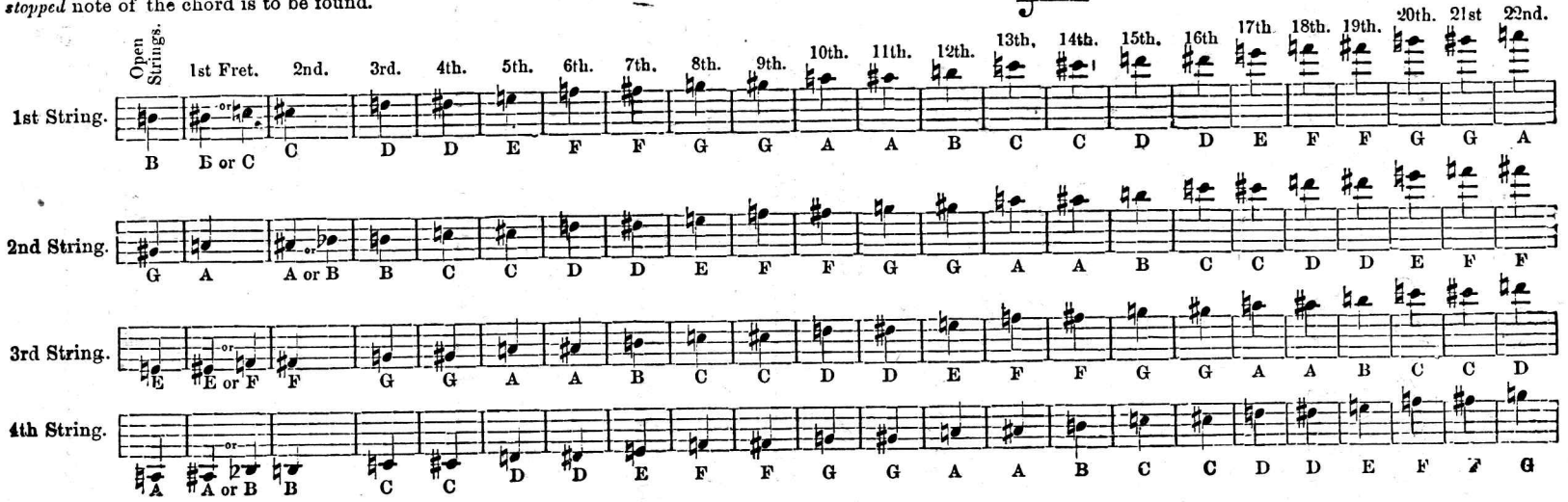
EXPRESSLY FOR THIS WORK.

New York:
WM. A. POND & CO., 25 UNION SQUARE,

THE FINGER BOARD OF THE BANJO.

This diagram shows the position of the notes on the staff that are to be found at each fret upon the fingerboard; and will be of assistance to beginners in correctly locating the various Positions and Barres.

The Positions throughout this work are designated by a numeral and asterick placed above the staff, thus: the figure denoting the fret at which the lowest *stopped* note of the chord is to be found.



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THE COMPLETE BANJOIST.

INTRODUCTORY REMARKS AND INSTRUCTIONS

There are two entirely different styles of executing or performing upon the Banjo, which for convenience of designation are termed the "Banjo" and the "Guitar" styles. The Banjo style is observed in performing Jigs, Reels, Hornpipes, &c., as being better adapted for producing the peculiar effects and characterestics of what might be termed the *legitimate Banjo music.*

The "*Guitar Style*" is, as its title might indicate, an adaptation to the Banjo of the manner of executing upon that instrument and requires the employment of all the fingers of the right hand for manipulating the strings.

THE BANJO STYLE. *(Right hand fingering.)*

The thumb and first finger only are required to be used. Partly close the hand, allowing the first finger to project nearly the length of the nail in advance of the others, but held firmly against them. This position of the fingers is never changed in playing the *Banjo* style,—the necessary movements being obtained by swinging the entire hand from the wrist. The thumb should be held slightly curved, but really has no fixed position. Strike the strings with the first finger (nail) and pull them with the thumb. The following signs indicating the right hand fingering, will be found written *under the notes*;—a small cross thus (×) denoting the thumb, and the figure one (1) the first finger

A waved line, thus (~~) placed either over or under a collection of notes signifies that they are to be executed by *sliding* the first finger across the required strings.

THE GUITAR STYLE. *(Right hand fingering.)*

The fore arm rests upon the rim of the Banjo in the same manner and position as observed in the Banjo style. *All of the fingers are required for sounding the strings* and should be held slightly curved over, and touching the strings about three inches from the bridge. Pull the strings with the points of the fingers, and avoid touching them with the nails.

To obtain a freedom and brilliancy in execution, *avoid resting the little finger upon the head of the Banjo,* which not only affects the tone of the instrument, but prevents the necessary suppleness of the wrist, as well as the free use of the fingers. For controlling the strings the following rule may be generally observed. The first finger sounds the third string: the second finger the second string: the third finger the first string, and the thumb the fourth and fifth strings. The exceptions to this rule will be explained where they occur.

LEFT HAND FINGERING.

The manner of "stopping" the strings with the left hand is the same in either the "Banjo" or "Guitar" styles. Hold the palm of the hand well up to the "neck," and in stopping the strings *press the fingers down firmly.* The signs for the left hand fingering will be found written above the notes, thus 0, denotes an open string: 1, the first finger: 2, the second finger: 3, the third finger, and 4, the fourth finger. It frequently occurs that tones are required

to be produced by pulling the string with a finger of the left hand, and where this occurs the following sign will be observed :— or &c. the figure in the half circle denoting the finger to be used for sounding the string.

"FRETTING," OR INLAYING THE FINGER-BOARD.

Banjos are ordinarily manufactured with plain finger-boards which renders it almost impossible for a learner to locate with any degree of accuracy the different positions, but this difficulty may be entirely overcome by inlaying narrow strips of light colored wood across the finger-board at the proper distances apart, and for the convenience of those who now possess instruments we give the following.

RULE FOR INLAYING ("FRETTING") THE FINGER-BOARD.

Measure the distance from the "nut" to the bridge, and divide this measurement by 18, which gives the distance from the nut required for the *first fret.* Having thus obtained the first fret you measure from *it* to the bridge and again divide by 18, which gives the distance required *between the first and second frets.* Continue measuring *from the last obtained fret* and dividing by 18, until you have completed the entire finger-board.

CONCERNING THE BANJO. GENERALLY.

The Banjo is certainly a peculiar and sensitive instrument ; subject to many caprices, and often seriously affected by apparently slight causes. An extreme sensitiveness is particularly noticeable in the effect produced upon it by changes in the temperature. The head, which may be termed the "sounding board" being a ready absorbent of moisture, soon becomes soft and expansive upon exposure to a damp atmosphere. and in this condition it loses that brilliancy of tone for which it is so celebrated. Now in order to obtain the best tone, an instrument is capable of producing, an observance of the following hints—the result of our own experience—will be found of service.

The "face" of the Banjo should be perfectly level from the nut to the tail piece. Instead of a wire for connecting the tail piece, use a strong cat gut—double if necessary—as the wire fastening decreases the natural vibration of the head by holding the tail piece in a firm and unyielding position, whereas—to the contrary—the cat gut merely secures it at its proper position, allowing it to readily respond with the bridge to every vibration of the head.

The condition of the head and tension of the strings regulate the height of the bridge ; which should, however stand firm in its position under a pressure of the strings just sufficient to prevent it from slipping during a performance, but if the pressure of the bridge causes *very* perceptible indentations upon the head, *use your wrench.*

Light bridges made of pine wood produce a sharp and short tone, while from those constructed of box-wood, ebony, or any other variety of wood, possessing a greater degree of density than pine, a more full and melodious tone will be obtained. Keep your instrument in a dry place, and enclosed in either a box or a suitable bag, and finally, before placing it there, remove the bridge.

POSITION.

As each "fret" is a Position, there are, consequently, as many Positions as it is possible to establish "frets" upon the entire length of the fingerboard.

In practice, the Position determines *the lowest note of a chord*, and throughout this work, the fret at which the Position is to be taken, will be indicated by an asterick and the number of the fret, thus *8, (8th Position) written above the Staff.

THE BARRÉ.

The Barré is often required in taking the different Positions, and is formed by pressing a finger (generally the first,) of the left hand firmly across two or more strings at the same fret, leaving the remaining fingers free to stop the strings as may be required.

THE RUDIMENTS OF MUSIC.

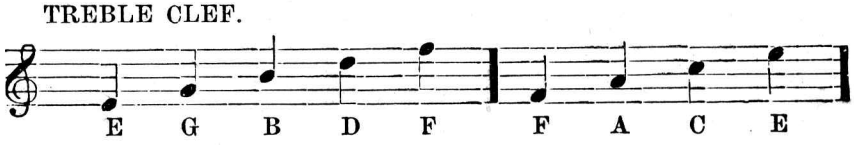
MUSICAL IDEAS OR SOUNDS are expressed by characters called NOTES, and number seven varieties. They are named after the first seven letters of the alphabet, viz., A. B. C. D. E. F. G.

THE STAFF OR STAVE upon which the notes are written is composed collectively of five parallel lines and their intermediate spaces, thus:

The lines and spaces are always counted from the bottom upwards.

THE TREBLE CLEF is the only one used for Banjo music and is represented upon the Staff, thus:

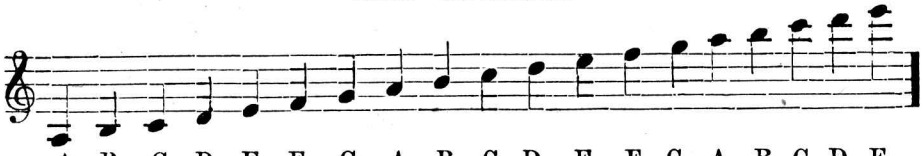
NAMES OF LINES AND SPACES.



The letters of the spaces, taken collectively together, spell the word FACE which fact established in the memory will assist the learner in ascertaining and becoming familiar with the names of all the other notes: as, for example: we know (by applying the rule) that C occupies the third space, now the first line above the third space, which is the fourth line, and is one whole step above the third space, must be D, as you reckon alphabetically in going upwards: and the third line, which is the first below the third space must be B, as you reverse the order of the alphabet in calculating below any given space or line.

ADDED OR LEGER LINES are required where the melody extends either above or below the staff, and are reckoned or established in the same manner as those upon the staff.

NAMES OF THE NOTES ON THE STAFF: LEDGER LINES AND SPACES.



A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E.

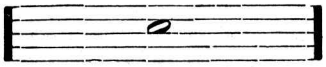
The stems of the notes may be turned either up or down without changing their value.

RESTS OR MARKS OF SILENCE.

The notes have corresponding rests, or marks of silence, during which the melody stops, but the beat or count continues. They are entitled to an equal duration or quantity of time as the notes to which they correspond.

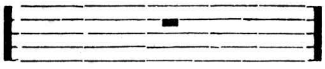
THE DIFFERENT KINDS OF NOTES AND THEIR CORRESPONDING RESTS.

The whole note is shaped like an italic *O*.



equal to

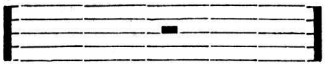
The whole note rest is a block placed *under* and attached to a line.



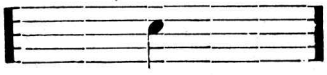
The half note is shaped like a whole note but has the addition of a stem.

equal to

The half note rest is a block placed *above* and attached to a line.

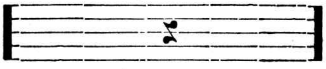


The quarter note has a black head with a stem.

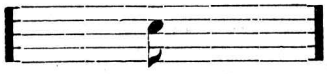


equal to

The quarter note rest is a stem with a hook or head *turned to the right*.

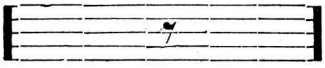


The eight note has a black head with a stem and *one hook*.



equal to

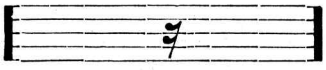
The eight note rest is a stem with a hook or head *turned to the left*.



The sixteenth note has a black head with a stem and two hooks.

equal to

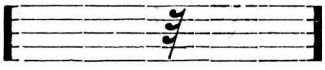
The sixteenth note rest is a stem with two heads turned to the right



The thirty second note has a black head with a stem and three hooks.

equal to

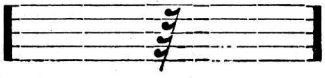
The thirty second note rest is a stem with three heads turned to the right.



The sixty fourth note has a black head with a stem and four hooks.

equal to

The sixty fourth note rest is a stem with four heads turned to the right.

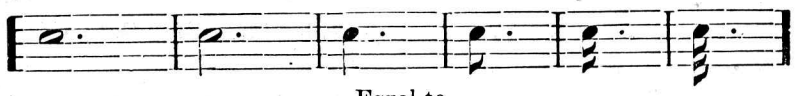


THE COMPARATIVE PROPORTIONATE VALUE OF THE NOTES.

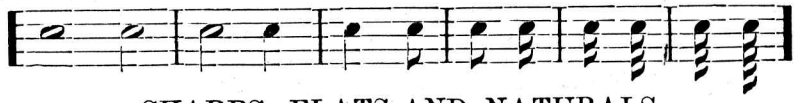
One whole note is equal to.....two half notes,
or
Two half notes are equal to.....four quarter notes,
or
Four quarter notes are equal to.....eight eighth notes,
or
Eight eighth notes are equal to.....sixteen sixteenth notes,
or
Sixteen sixteenth notes are equal to.....thirty two thirty second notes,
or
Thirty two thirty second notes are eqnal.....sixty four sixty fourth notes,
or
Sixty four sixty fourth notes are equal to.....one whole note.

DOTTED NOTES.

A dot placed immediately after a note or rest, increases the value of that note or rest one half of itself in duration of time.



Equal to



SHARPS, FLATS AND NATURALS.

A Sharp (♯) placed before a note has the effect to raise it one semitone (half tone.)

A Flat (♭) placed before a note lowers it one semitone.

A Natural (♮) restores a note that has been previously affected by a sharp or flat, to its original sound.

Sharps or flats placed at the beginning of a piece, form what is called the Signature, and affect all the notes of corresponding names throughout the piece.

Sharps, Flats and Naturals are called Accidentals when they occur in the piece and are not of the signature. Their influence lasts through the measure in which they are found, unless contradicted by another accidental. If an accidental be placed before the last note of a measure, and the first note of the following measure be on the same degree, the effect of the accidental continues through that measure also, without being again written.

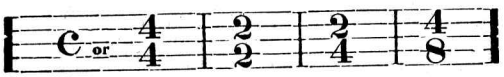
TIME.

Without a knowledge of time it is impossible to become an intelligible performer upon any musical instrument. Musical sounds by themselves are monotonous and unless governed by time (movement) fail in expression, style, and character—the principal essentials to the proper rendering of a piece. The learner should become readily familiar with the comparative value of all of the notes, and have that knowledge "at his fingers ends." By the word *time*, is meant—dividing sounds into equal parts or quantities, and is embraced in three varieties: viz. Common Time, Triple Time and Compound Time. The *Time* of every piece of music is marked at the beginning by the appropriate figures fractionally denoting the parts of a whole note required to fill each measure,—the *upper figure* indicating the number of parts in a measure, the *lower figure* the kind of notes that fill each of these parts.

Frequently, in common time, the letter C is employed instead of the figures, and denotes that each measure contains the value of a whole note.

A piece of music is divided into equal portions called MEASURES, by short bars drawn across the Staff.

FOUR VARIETIES OF COMMON TIME



THREE VARIETIES OF TRIPLE TIME.

FOUR VARIETIES OF COMPOUND TIME.

TUNING THE BANJO.

An A tuning fork or pitch pipe will greatly assist beginners in learning to tune the instrument.

Commence with the 4th string, which tune to A.

At one third of the distance between the *nut* and the *bridge*, (being the 7th fret), stop the 4th string, making E, and tune the 3rd string in unison with it.

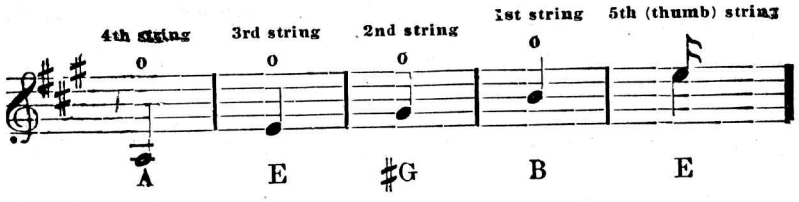
At one fifth of the distance, (4th fret,) measuring as before, stop the third string, making G♯. Tune the 2nd string in unison.

At one third of the distance, (3rd fret,) stop the 2nd string, making B, to which tune the 1st string in unison.

The 5th string is to be tuned in unison with the 3rd string, and sounds an octave above.

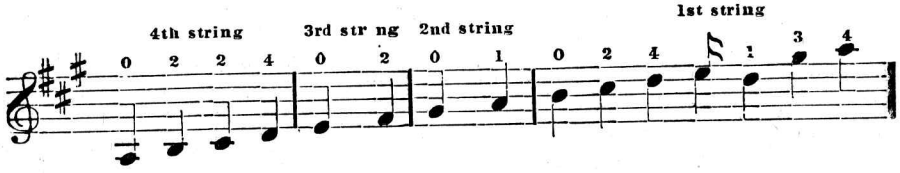
It will be found that when two strings are in exact unison, by sounding one of them a perceptible vibration will be observed in the other.

THE BANJO IN TUNE.



The 5th string is distinguished by having two stems,—the upper one having two hooks, and is always to be sounded by the thumb.

*COMMON SCALE OF THE BANJO.



*NOTE. It will be seen by the above Scale that the natural key of the Banjo is A, three sharps. The F's, C's and G's being sharped notes.

ACCENT.

Accented notes are those which are sounded louder and more distinct than others. Each variety of time has its accented notes, viz: in 4-4, the first and third are accented—in 2-4, the first count—in 3-4, the first count—in 6-8, the first count, and so on. Other notes to be accented will be known by this sign > placed over them.

TIME EXERCISES.

The following exercises are intended, principally, as a mental study to familiarize the learner with *time*, and the various combinations and arrangements of the *notes, rests, dotted notes* &c. They should be carefully studied, and *the time counted aloud*, consulting the instructions when not perfectly comprehended.

To facilitate the study, and at the same time make it more interesting, the learner may take a sheet of music paper and construct similar exercises ; inventing different combinations, and varying the contents of the measures as much as possible. Although the first few trials may prove laborious and unsatisfactory, a little patience and perseverance will surely remove the difficulties, and the "ready knowledge" gained will more than compensate for "the loss of time."

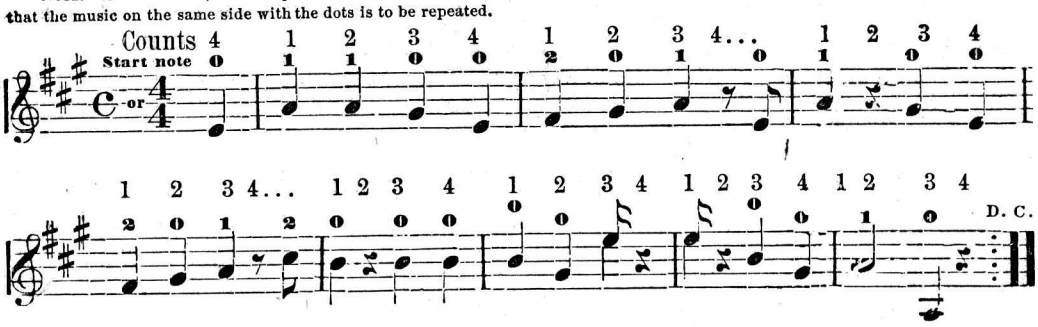
COMMON TIME. No. 1.

NATURAL KEY OF THE BANJO—FOUR COUNTS IN EACH MEASURE.

NOTE.—***Start notes*** are counted as the last of a full measure.

NOTE.—***Da Capo***, sometimes abbreviated to *D. C.*, denotes that the performer must commence again from the beginning.

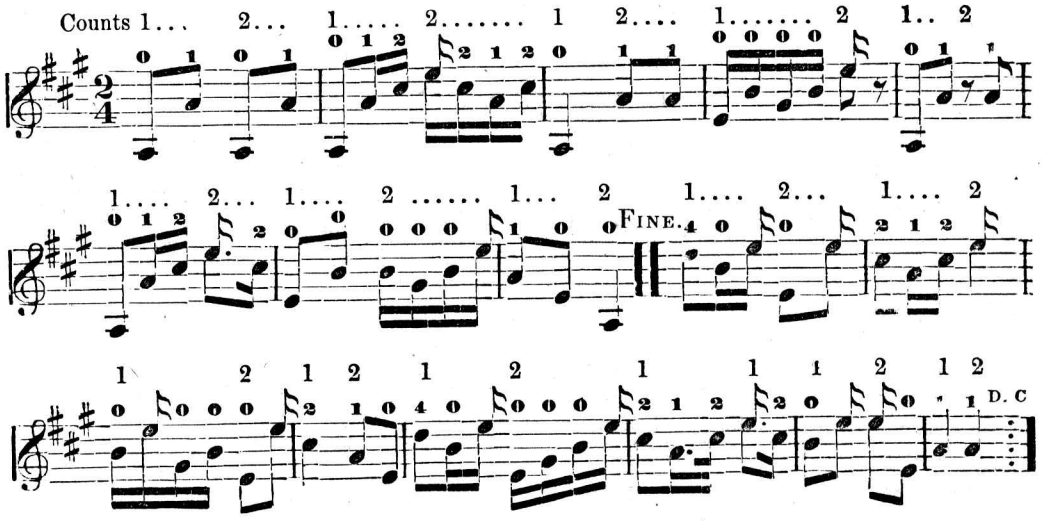
NOTE.—A double bar (two bars placed together) denotes the end of a strain. Dots placed upon either side of a double bar indicate that the music on the same side with the dots is to be repeated.



COMMON TIME. No. 2.

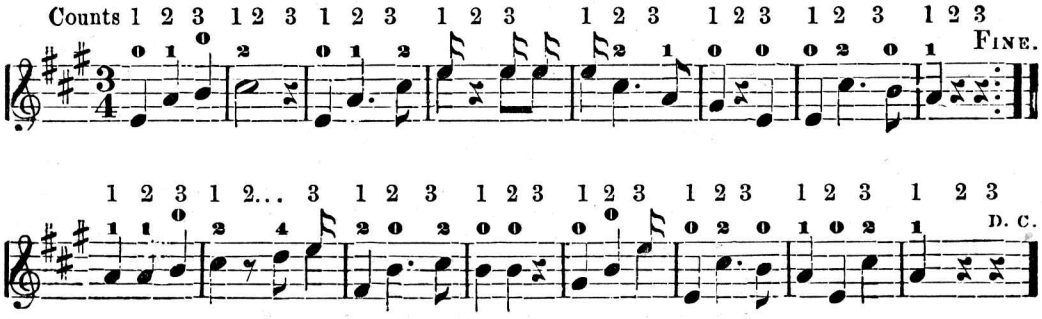
NATURAL KEY OF THE BANJO—TWO COUNTS IN EACH MEASURE.

NOTE.—The word *Fine* denotes the end of the piece. Da Capo from the beginning and finish at the word *Fine*.



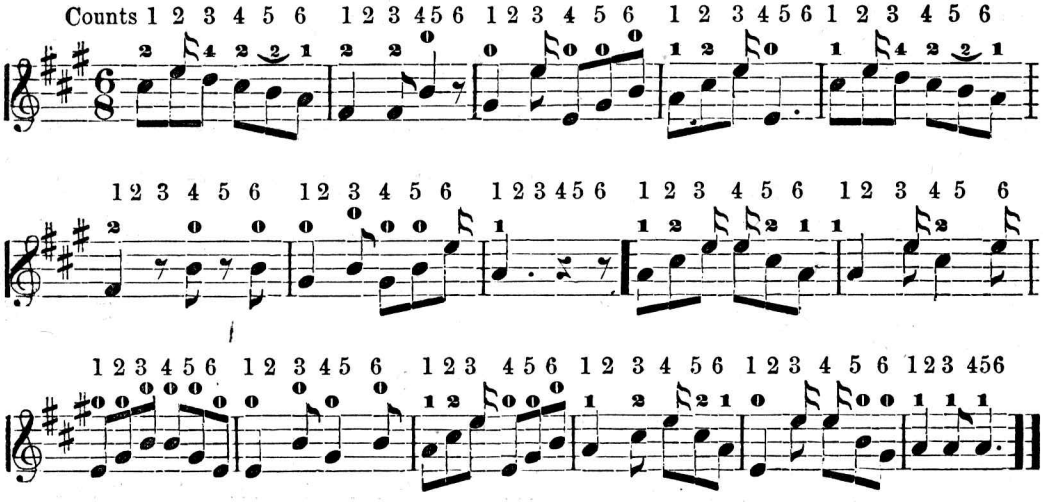
TRIPLE TIME.

NATURAL KEY OF THE BANJO—THREE COUNTS IN EACH MEASURE.

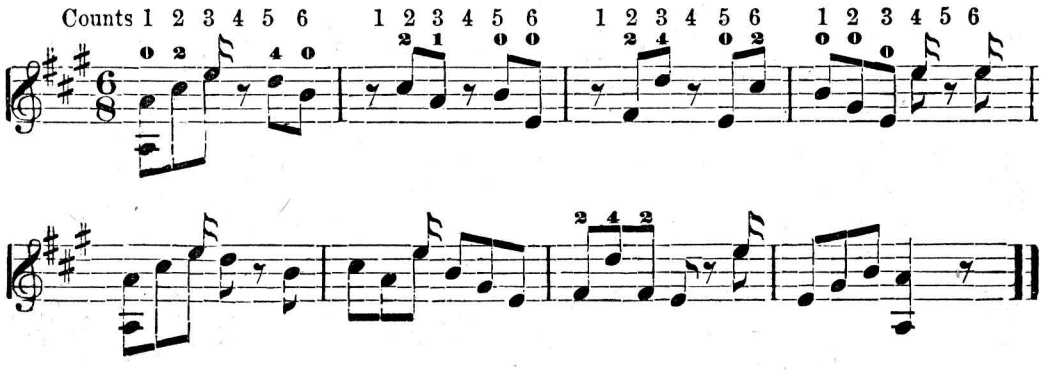


COMPOUND TIME.

NATURAL KEY OF THE BANJO—SIX COUNTS IN EACH MEASURE.



COMPOUND TIME.



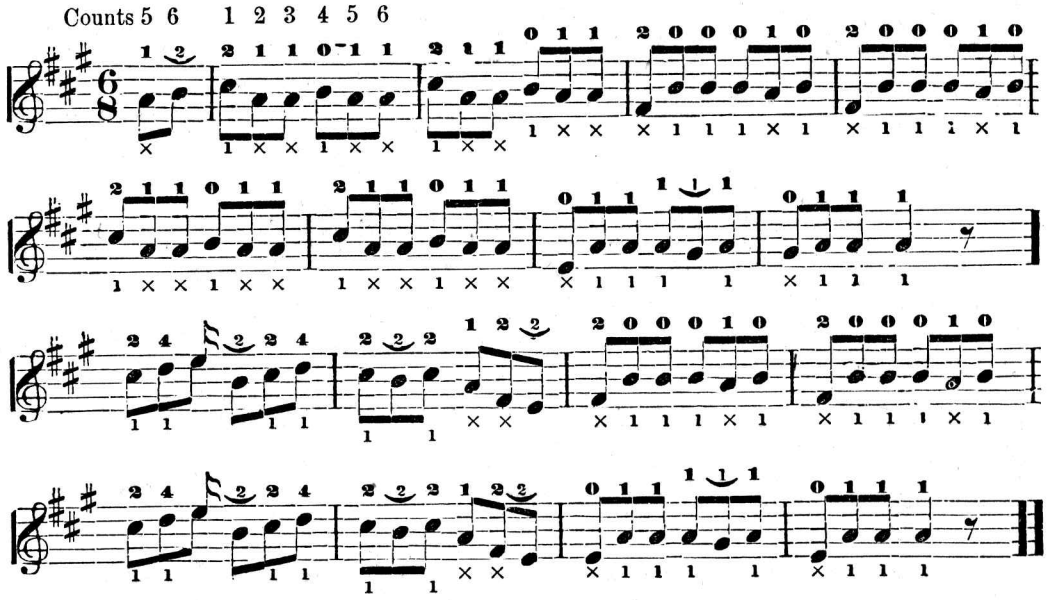
EASY PIECES FOR PRACTICE.

The learner should execute the three following pieces in both the "Guitar" and "Banjo styles" The right hand fingering here given is for the Banjo style.

BULLY FOR YOU. NO. 1.

NATURAL KEY OF THE BANJO—SIX COUNTS IN EACH MEASURE.

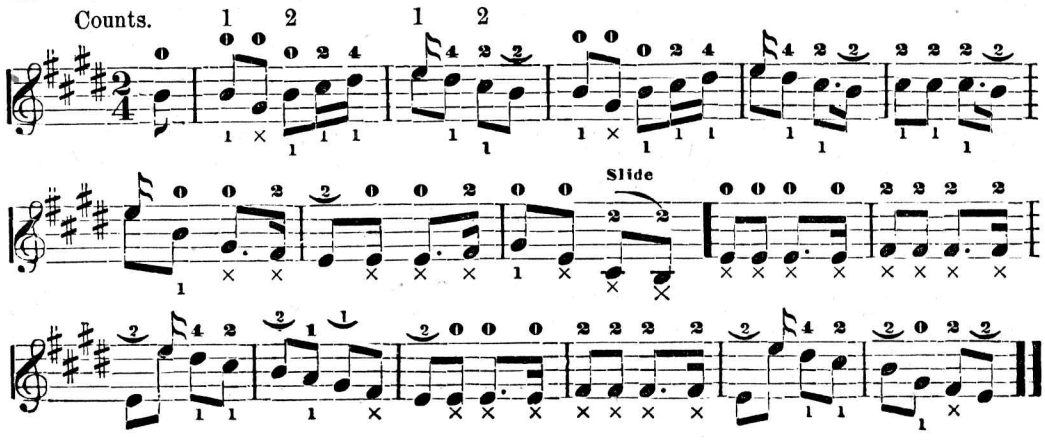
Beat on the first and third counts. Give to each beat the value of three eighth notes.



ME AND ELIZA. NO. 2.

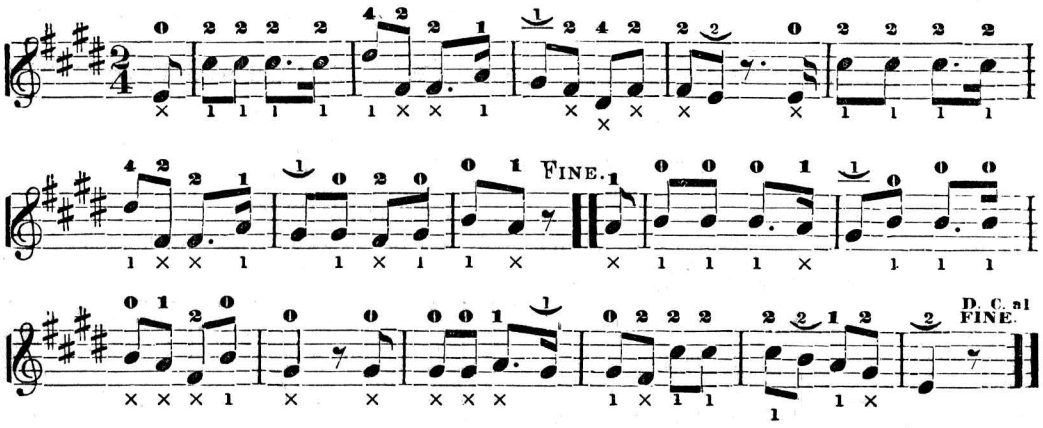
Key of E Major, four sharps; one sharp more than the natural key of the Banjo. The additional sharp is D, and consequently, all the D's must be played sharp,—one half tone higher.

Two counts in each measure. Beat on each count. Give to each count the value of one quarter note.



THE ORGAN GIRL. NO. 3.

See explanations of No. 2.

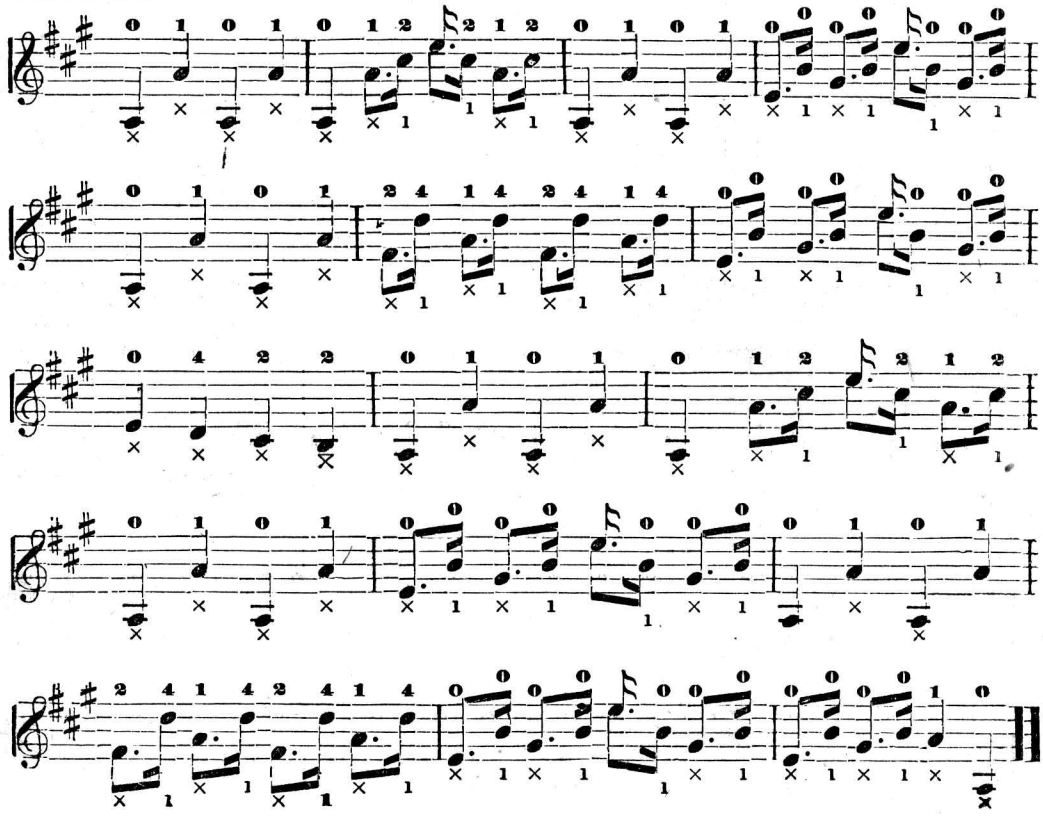


ESSENCE OF OLD VIRGINNY.

NATURAL KEY OF THE BANJO—FOUR BEATS OR COUNTS IN EACH MEASURE.

Give to each beat the full value of a quarter note in duration of time.

Be particular in allowing to the dotted eighth note and following sixteenth note their proper value in time.

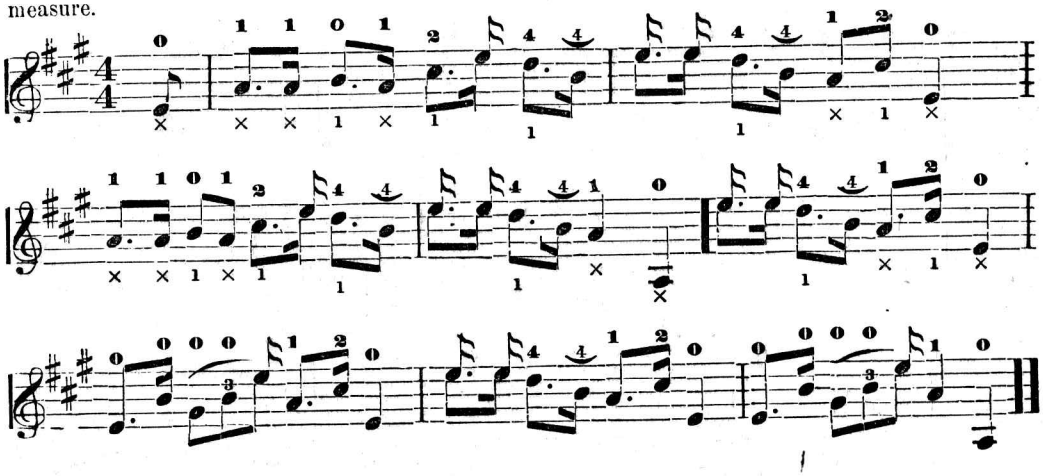


RATTLESNAKE JIG.

NATURAL KEY OF THE BANJO—FOUR BEATS OR COUNTS IN EACH MEASURE.

To execute the start note and other notes to be sounded by the left hand in the first measure, see "LEFT HAND FINGERING." The first note immediately after the signature is termed a start note. It has its real value, and is to be counted as the last note of a separable measure.

A Triplet is a group of three notes, connected together by a curved line over a figure 3, which must be played in the time of two of the same kind of notes. The first triplet occurs in the sixth measure.



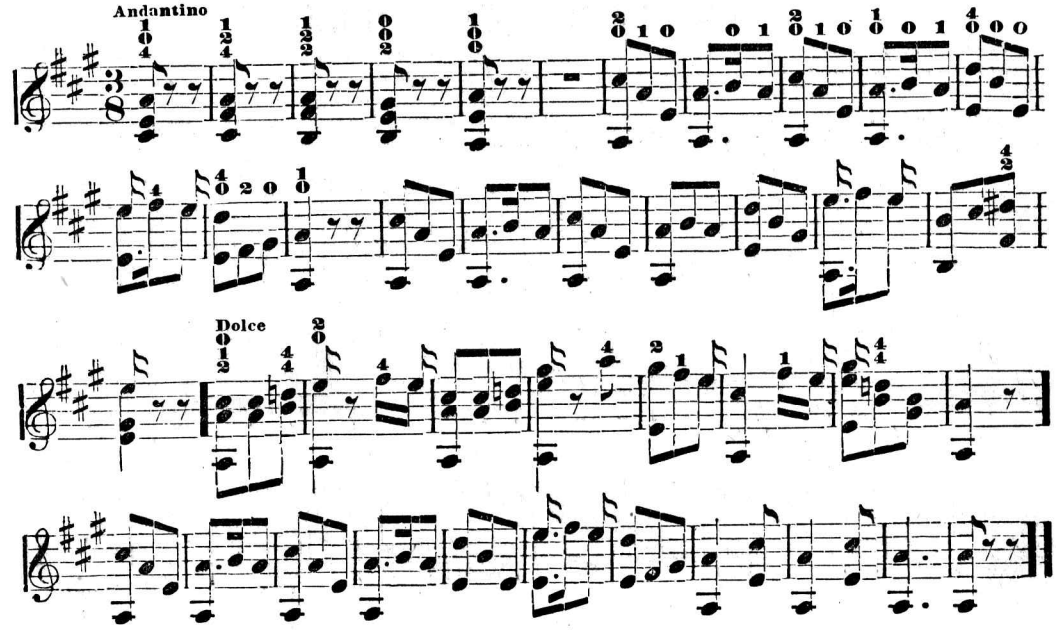
AIR FROM IL TROVATORE.

VERDI.

WALTZ MOVEMENT. (Guitar Style.)

NATURAL KEY OF THE BANJO—THREE COUNTS IN EACH MEASURE.

Beat upon the first count. The notes written upon one stem must be sounded together. To be played in the "Guitar Style."



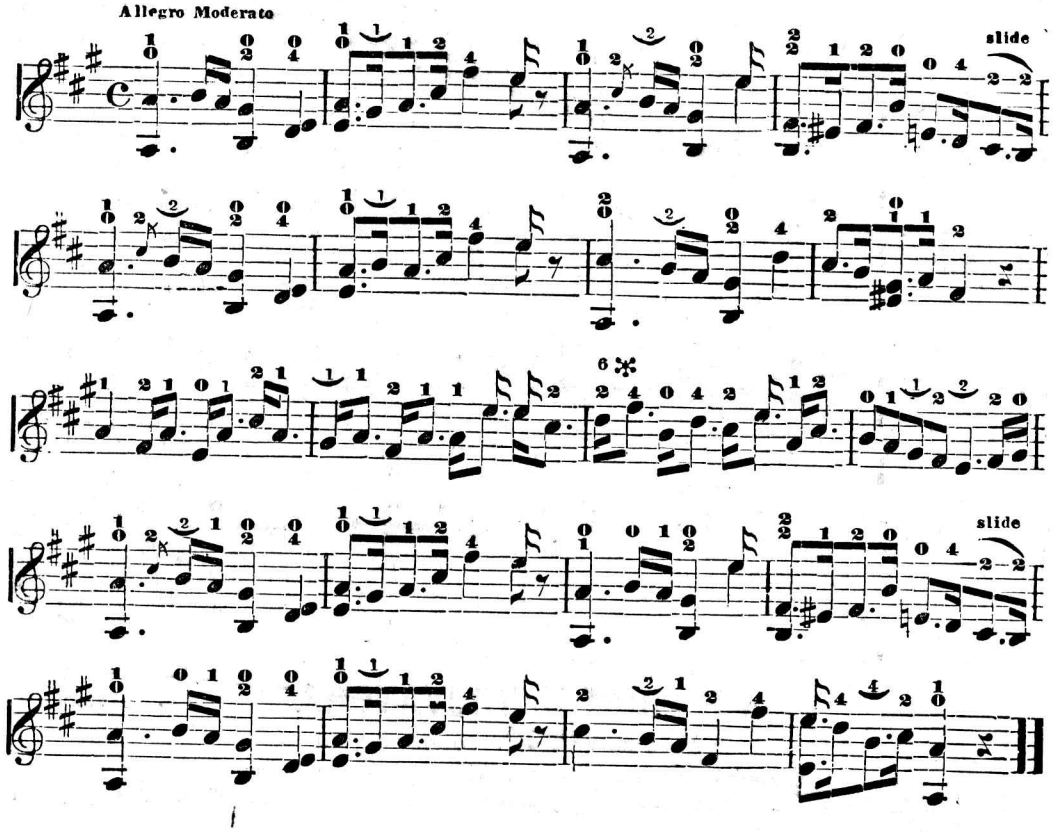
AIR FROM ROBERT LE DIABLE.

MEYERBEER.

MARCH MOVEMENT. [Guitar Style.]

NATURAL KEY OF THE BANJO—FOUR COUNTS IN EACH MEASURE.

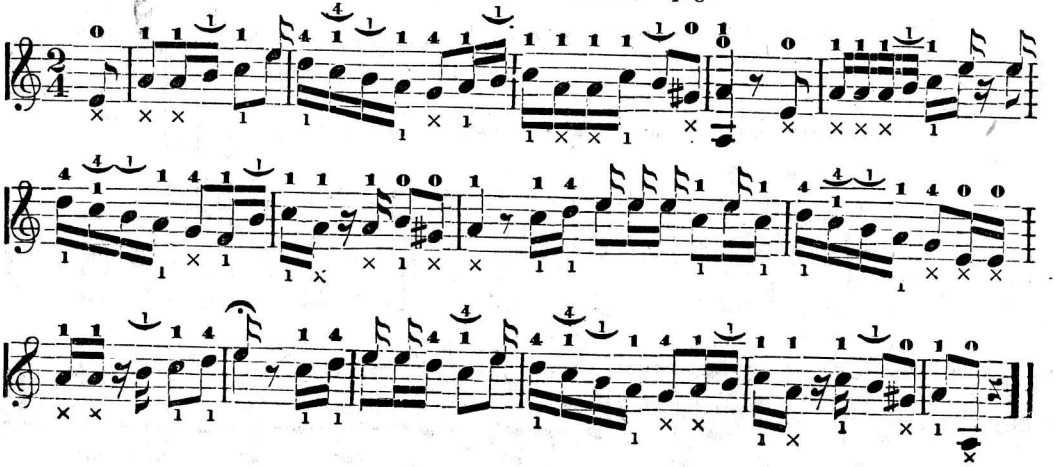
Allegro Moderato



THE PEA NUT GAL. NO. 4.

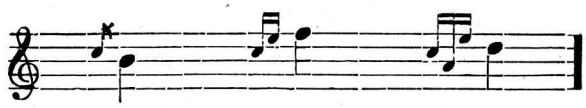
Key of A minor—Natural Signature. The F's, C's and G's must be stopped one semitone lower than in the natural key of the Banjo—two counts in each measure. A count is equal in value to either a quarter note, or two eighth notes; or an eighth note and two sixteenth notes; or four sixteenth notes, &c.

G, which is now natural, must be stopped on the third string with the fourth finger. An *accidental* occurs in the third measure—for explanation of which see "Accidentals,"—page——



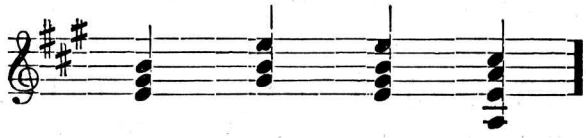
GRACE NOTES OR APPOGIATURAS are small notes placed before the regular notes, and partake to a limited extent of the time of the notes before which they are found. They are to be played as rapidly as possible, so as not to destroy the regular movement.

GRACE NOTES.



A CHORD is composed of two or more notes written with but one stem, and are all sounded together as one.

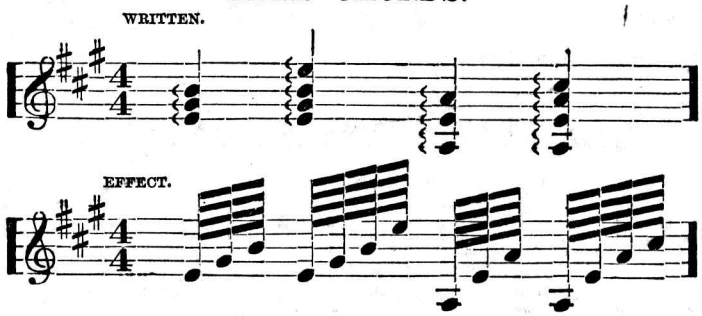
CHORDS.



HARP CHORDS.

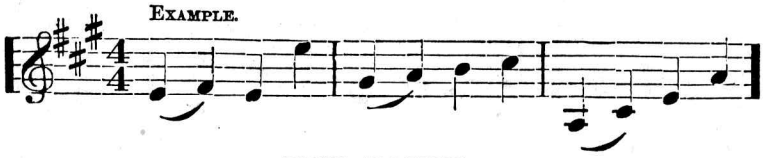
Harp chords are used in both Banjo and Guitar styles of playing. The notes comprising the chord are played in rapid succsession one after the other from the lowest note upwards.

HARP CHORDS.



THE SLUR.

The slur is indicated by the same sign as that used for the tie ⁀ or ⁀. The difference between them is distinguished by observing the notes affected by them. "Tied" notes occupy the same degree of the staff, while slurred notes do not. Of the notes affected, strike the first one with the right hand, and make the second with a finger of the left hand, striking down upon the string with sufficient force to cause the necessary vibration.

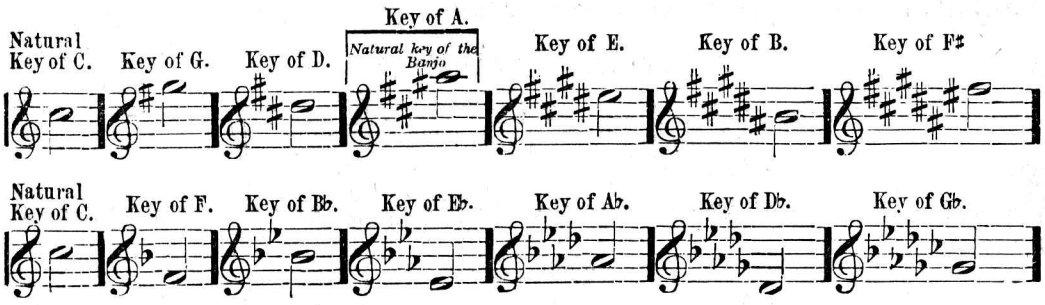


THE PAUSE.

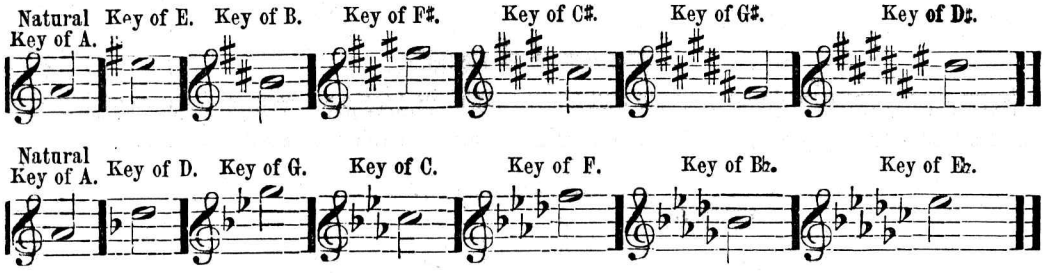
THE PAUSE 𝄐 is indicated by a sign placed either over or under a note, and signifies that its duration of time can be lengthened according to the wish of the performer. When placed over a double bar it signifies that the piece is to an end there after the Da Capo (repeat).

MAJOR KEYS IN SHARPS AND FLATS.

NOTE.—Favorite keys. The Banjo can be played in any key, but it has its favorite ones, or those easiest of execution. Viz:—E (four sharps,) A (three sharps,) G (one sharp,) D (two sharps,) A minor (natural signature,) and F♯ minor (three sharps.)

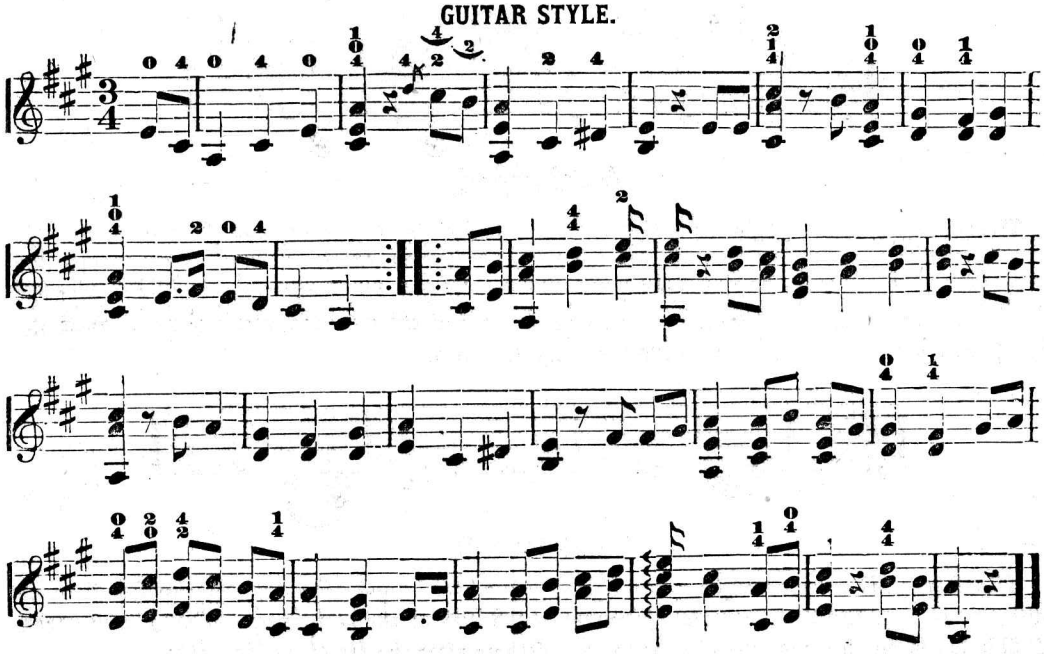


MINOR KEYS IN SHARPS AND FLATS.



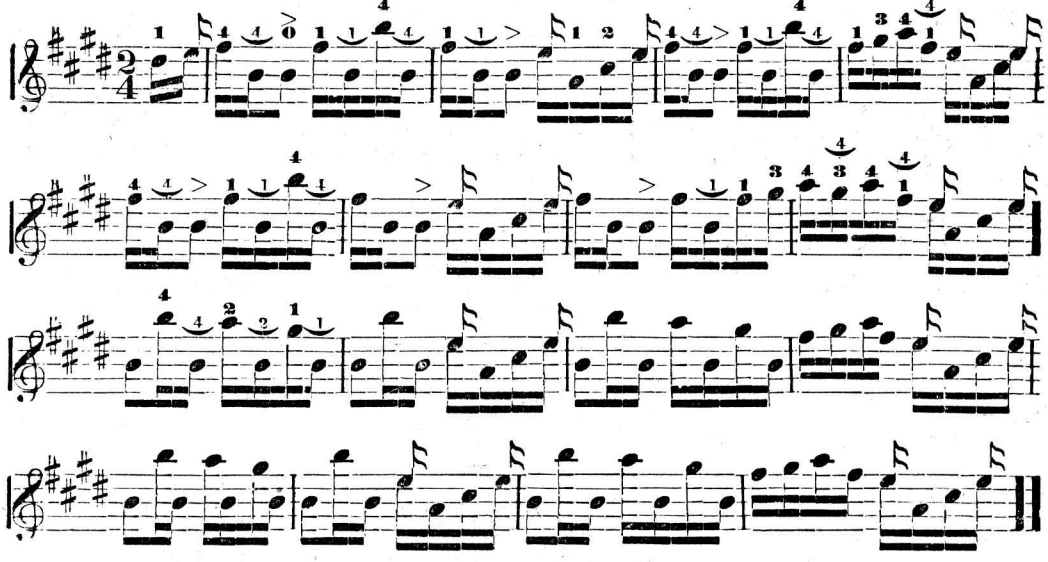
THE STAR SPANGLED BANNER.

GUITAR STYLE.



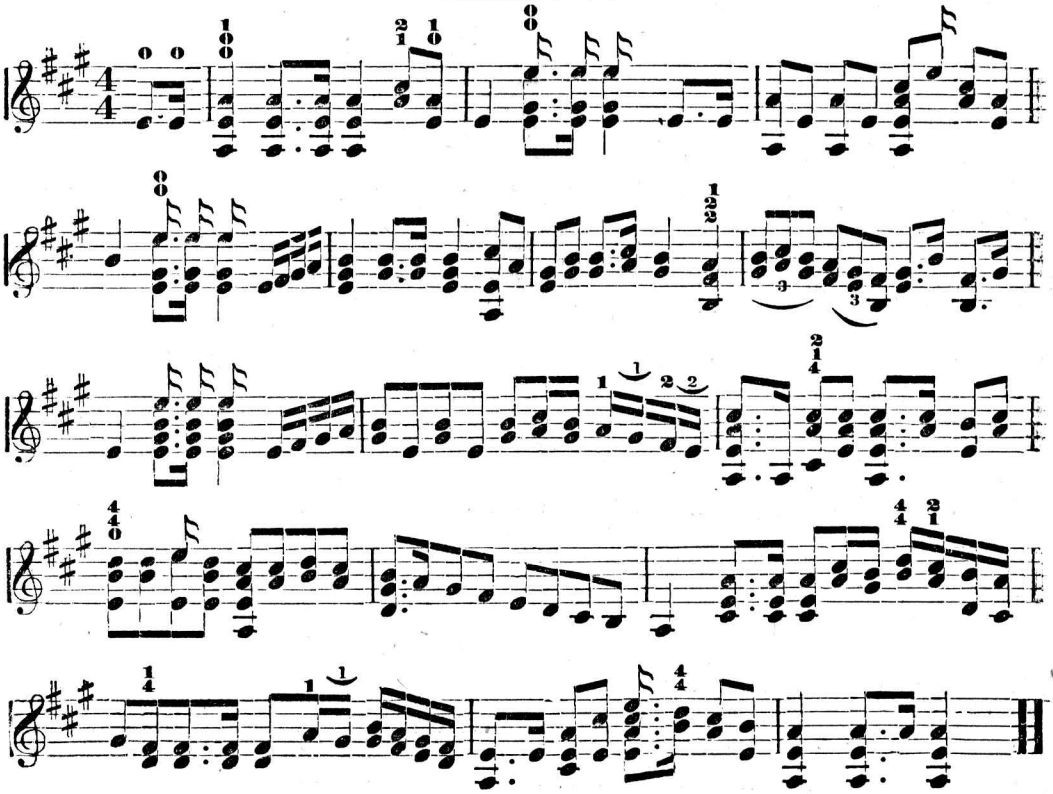
SCOTCH BAG-PIPE AIR.

BANJO STYLE.



THE BOLD PRIVATEER.

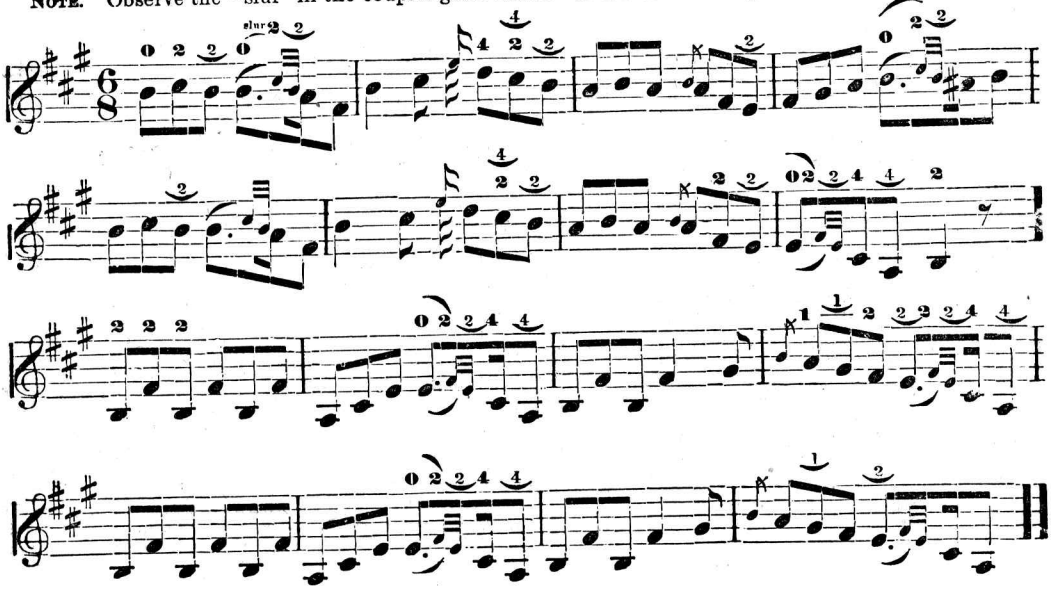
GUITAR STYLE.



Mc FLANAGAN'S JIG. [IRISH.]

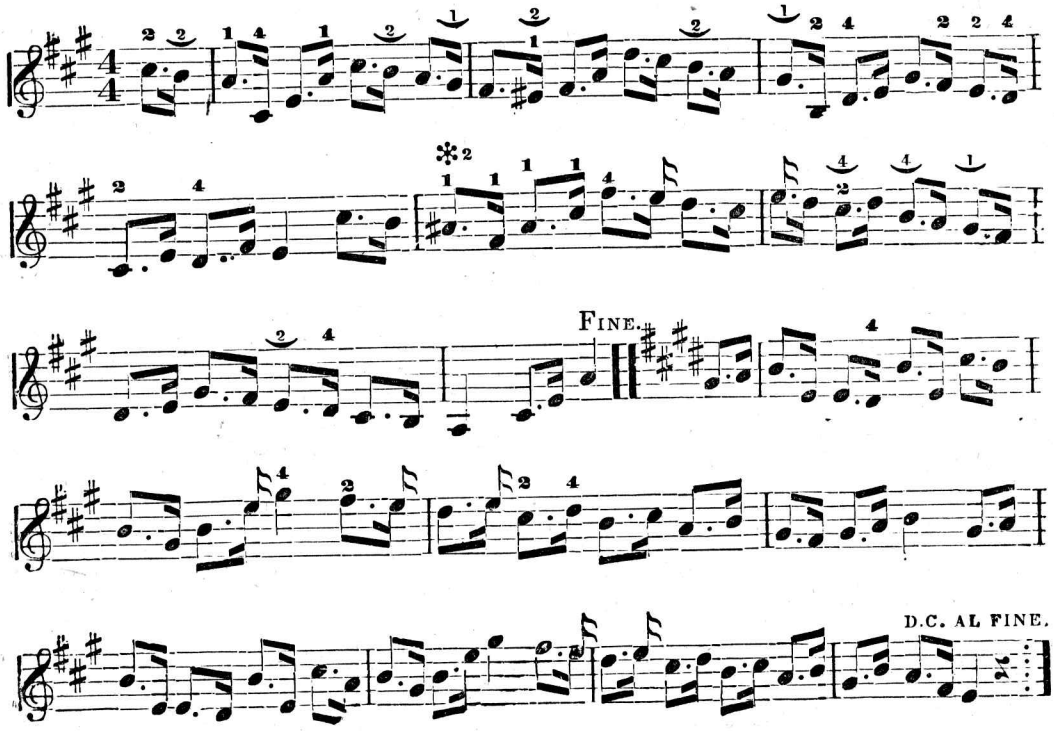
BANJO STYLE.

NOTE. Observe the "slur" in the couplet grace notes. If too difficult they can be omitted.



CLOG HORNPIPE.

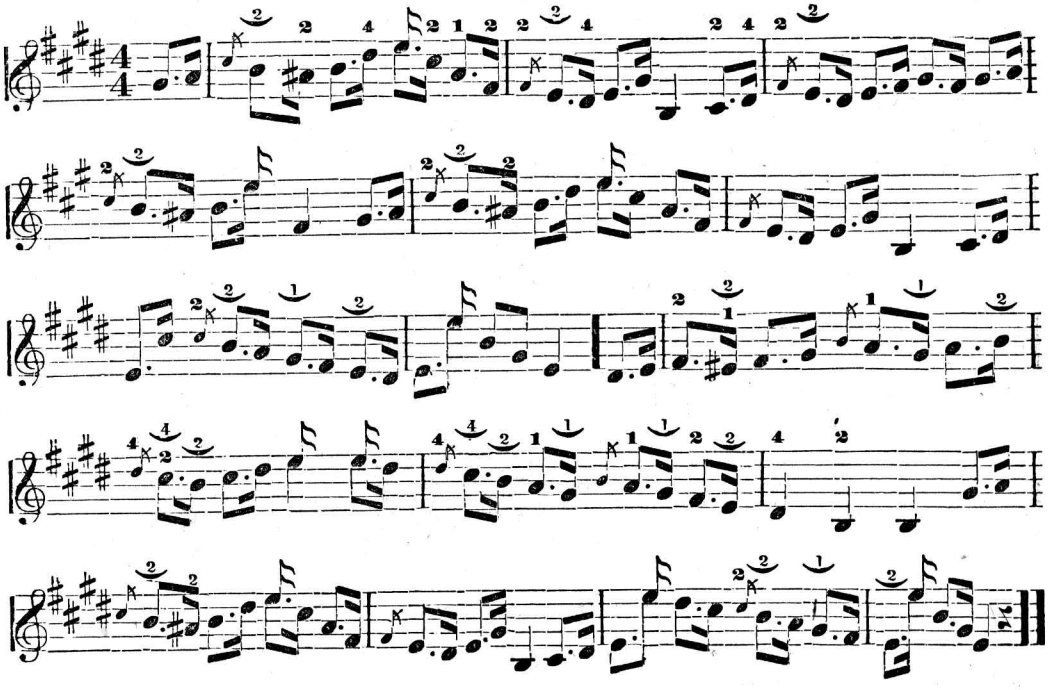
BANJO STYLE.



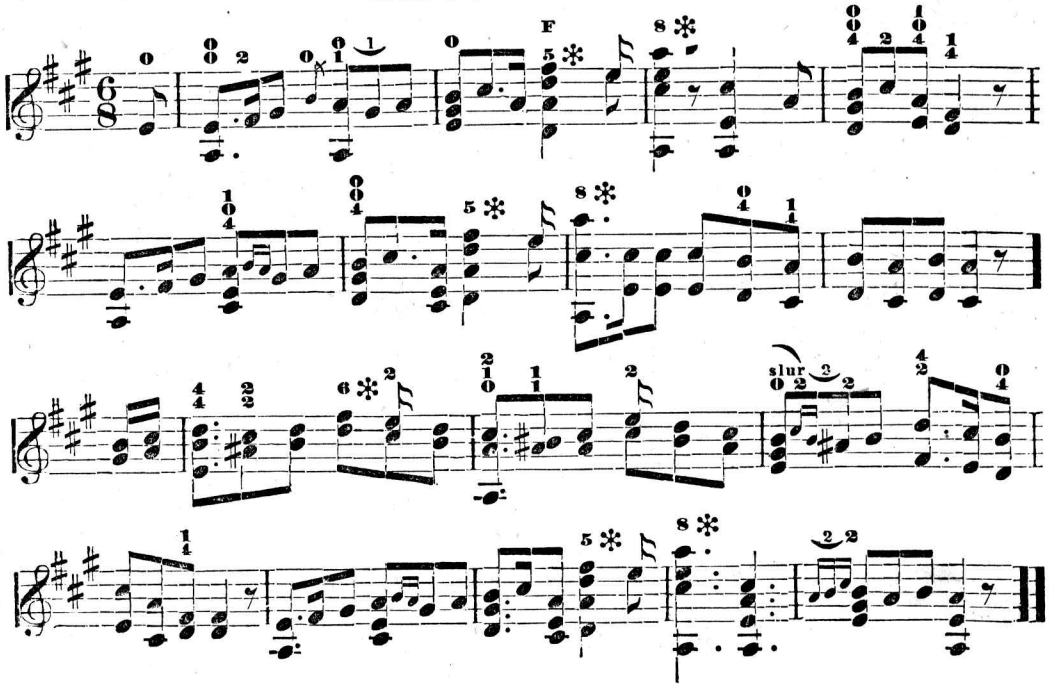
THE RIPPLE CLOG HORNPIPE.

BANJO STYLE.

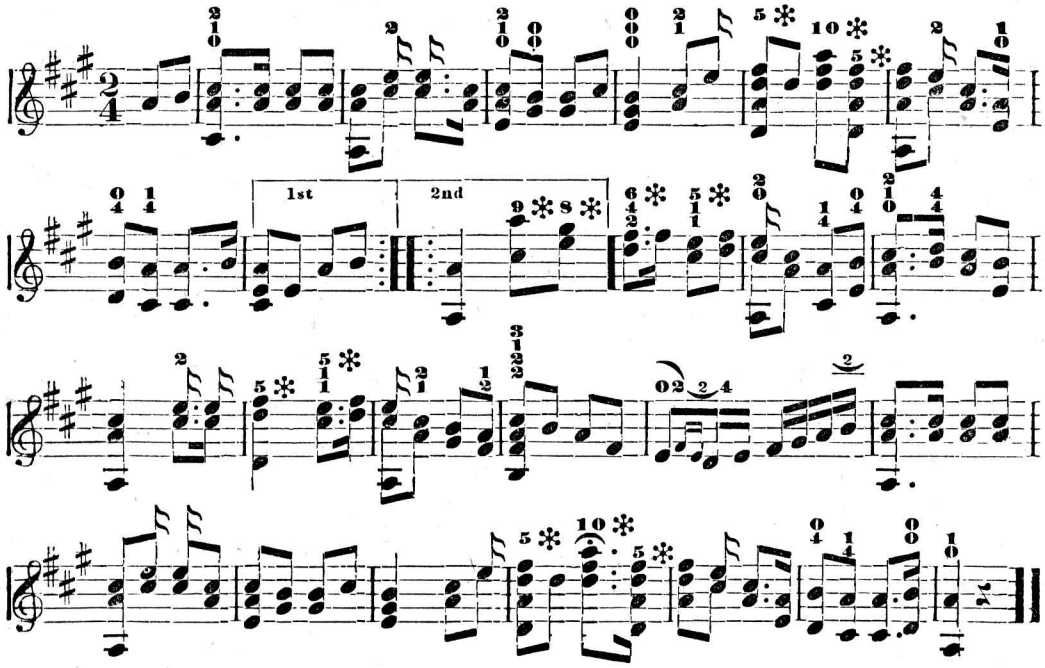
NOTE. If found too difficult, the grace notes may be omitted.



WIDOW MACHREE.



THE WEARING OF THE GREEN.

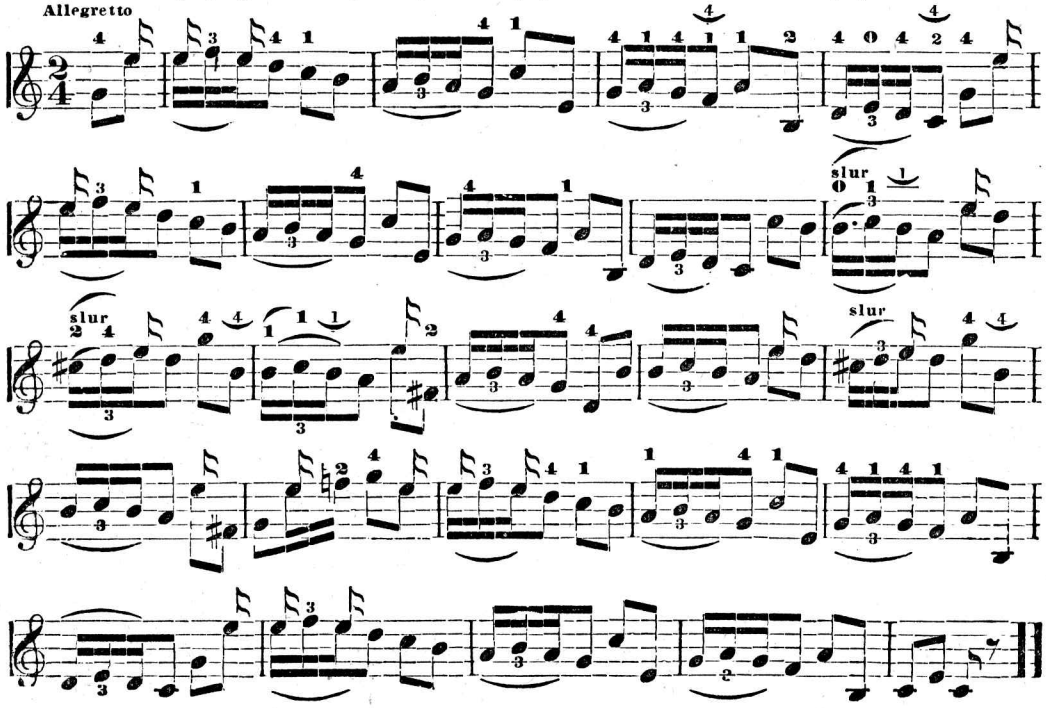


LA FAVORITA.

DONIZETTI.

POLKA MOVEMENT. (Guitar Style.)

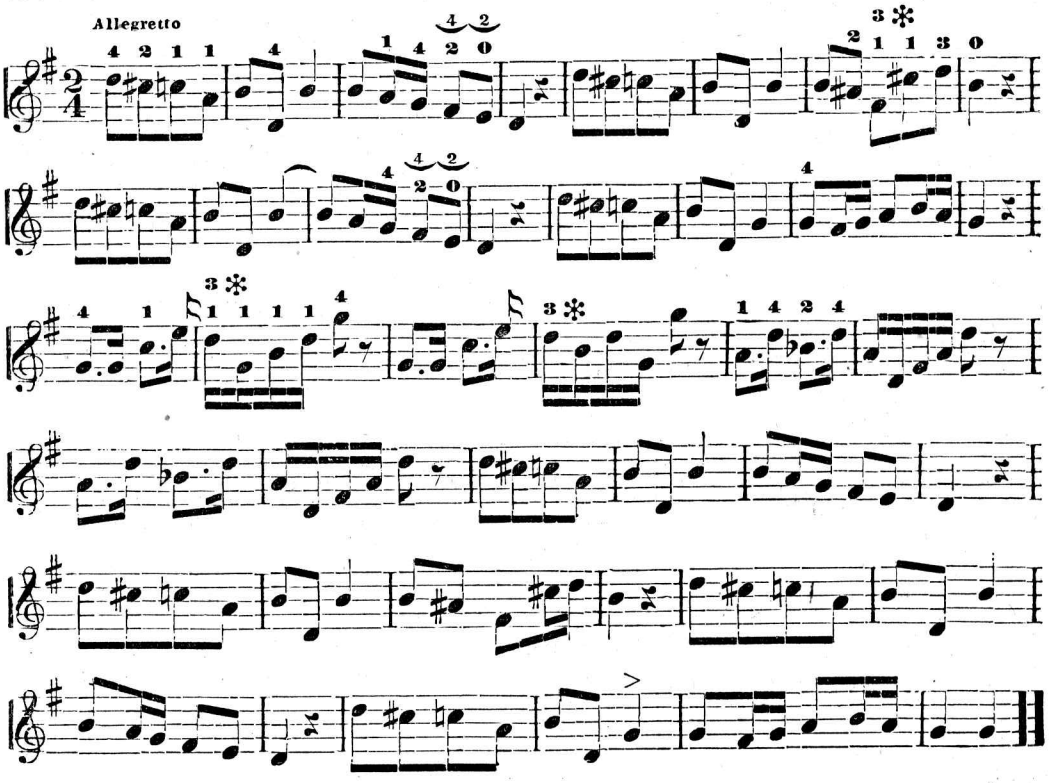
NOTE. Key of C Natural Signature. The F's, C's and G's must be "stopped" one half tone (one fret) lower then when playing in the natural key of the Banjo. The accidentals are to be played where found.



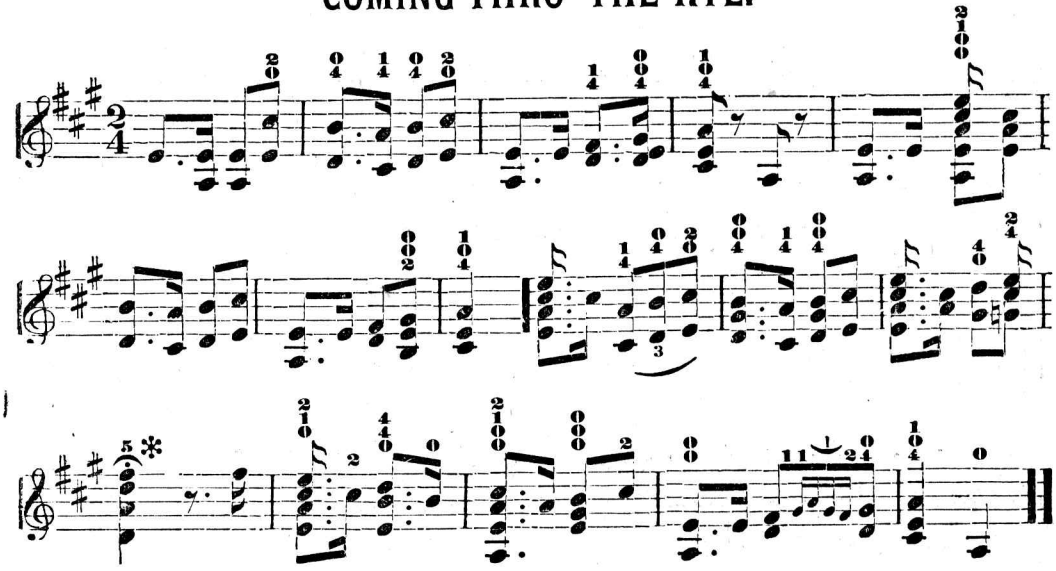
CHILDREN OF HAYMON.

GUITAR STYLE.

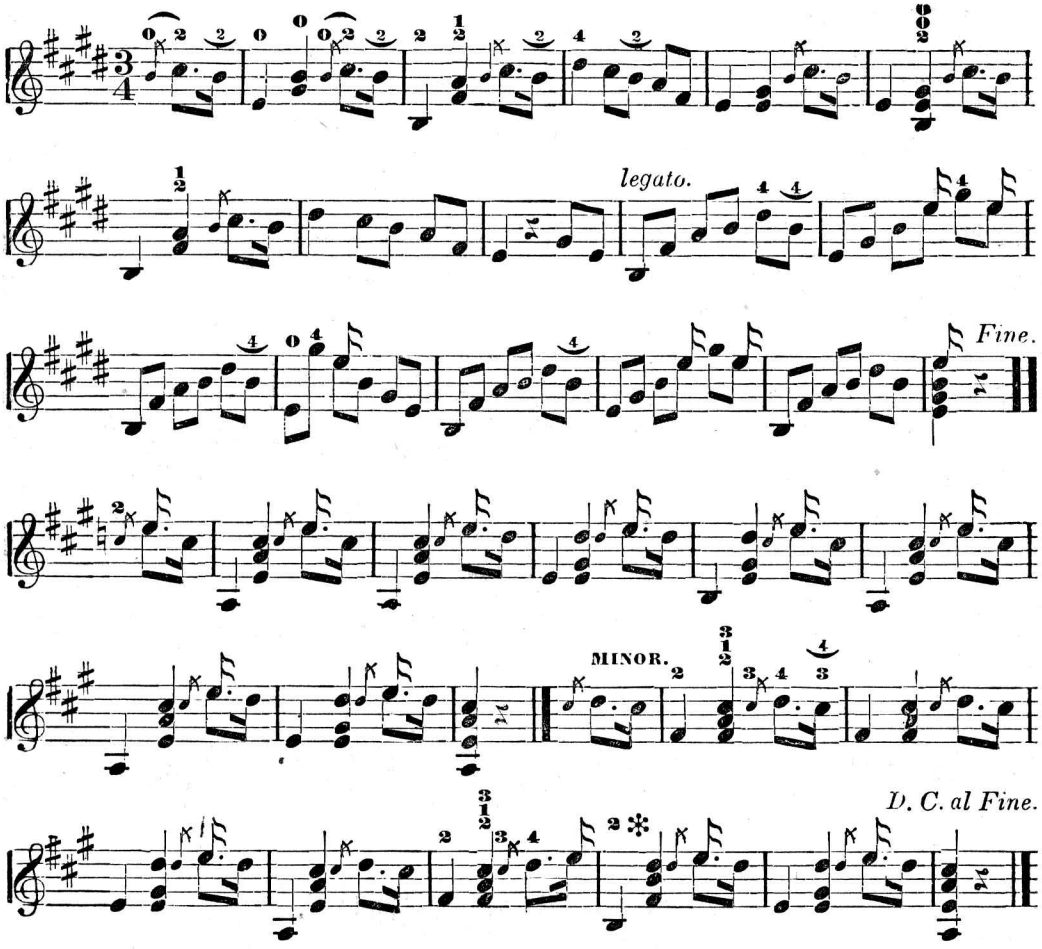
NOTE. Key of G, one sharp. (F♯). The C's and G's have their natural tone, except where affected by an accidental. See note to "La Favorita."



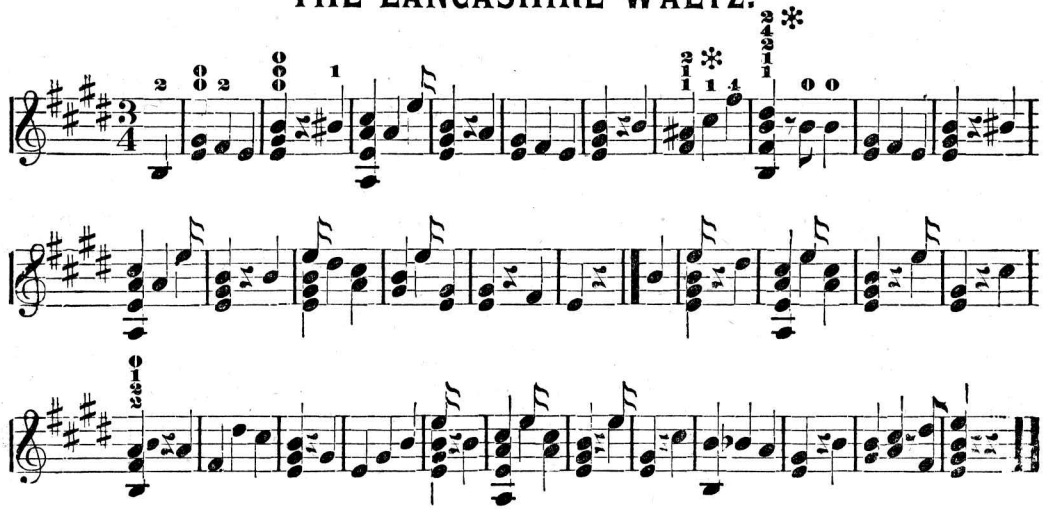
COMING THRO' THE RYE.



THE SUNBEAM WALTZ.

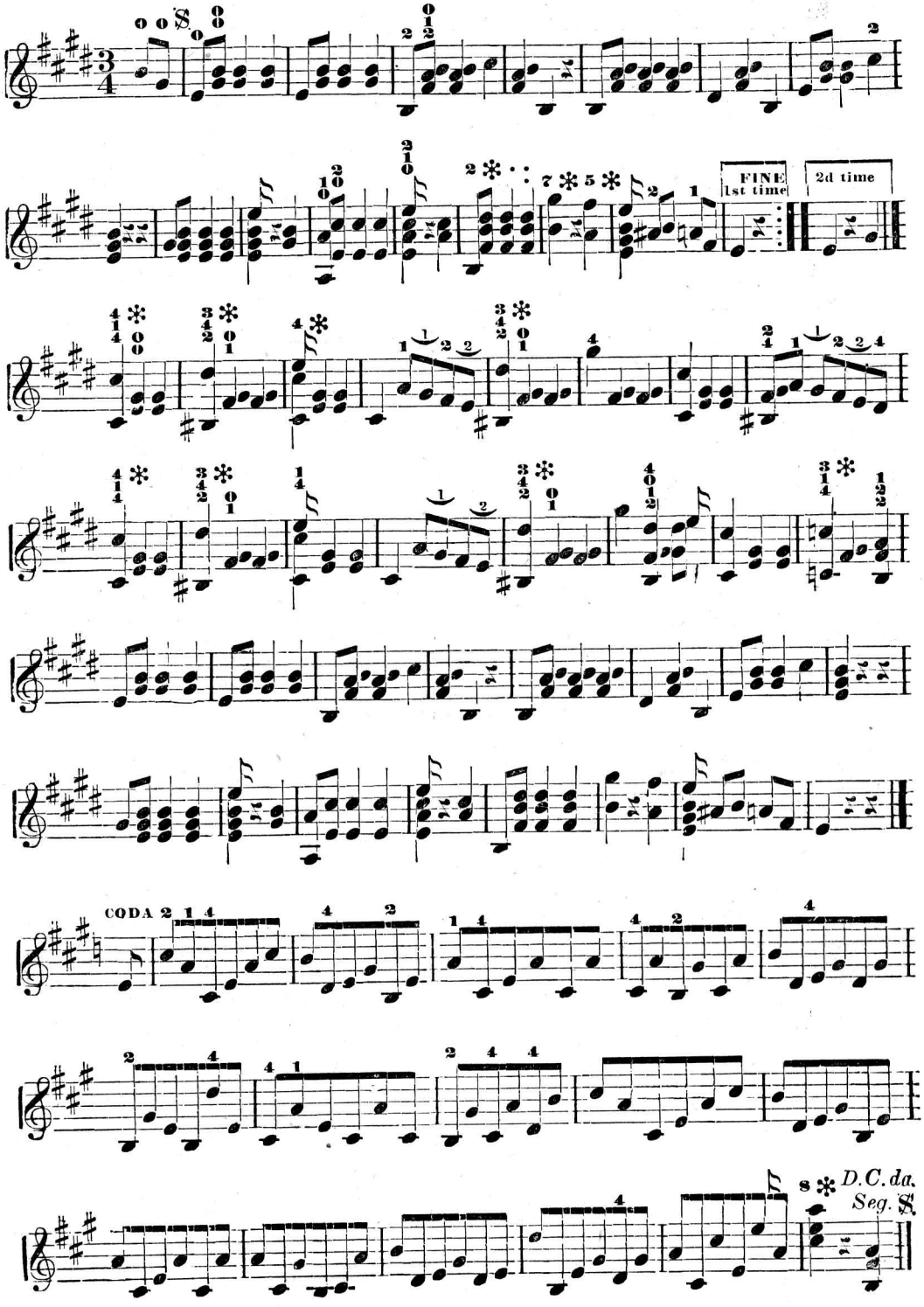


THE LANCASHIRE WALTZ.



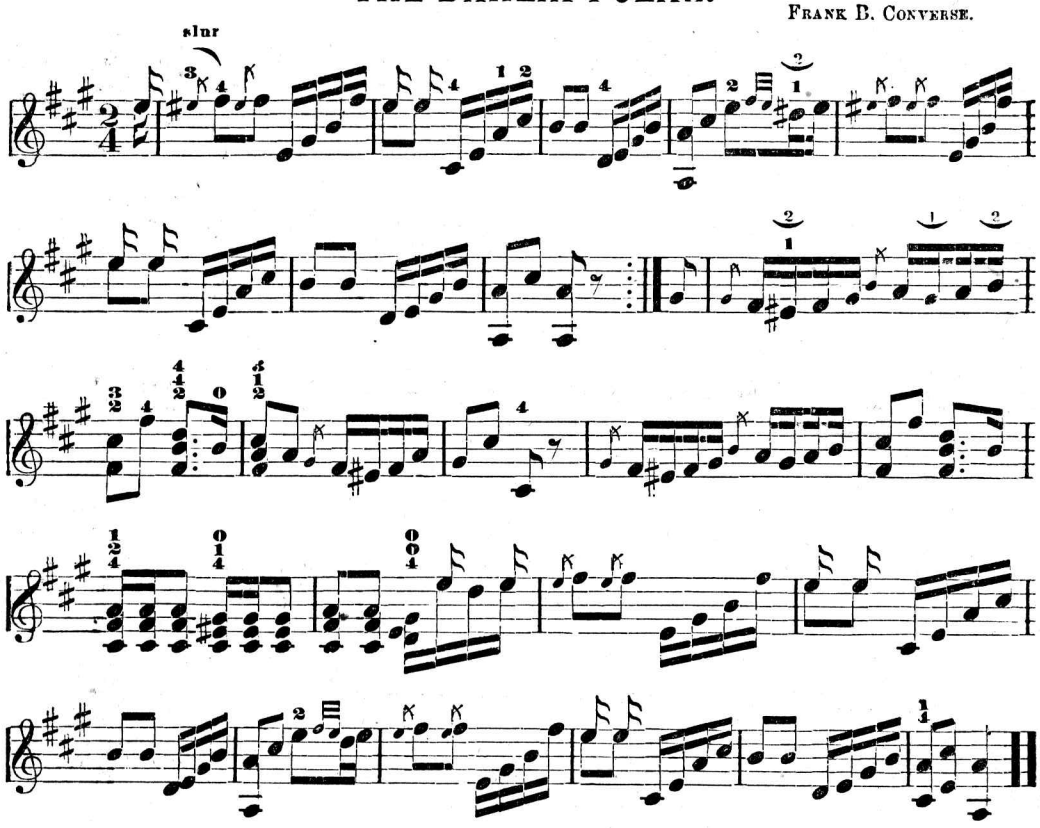
THE WITCH HAZEL WALTZ.

FRANK B. CONVERSE.

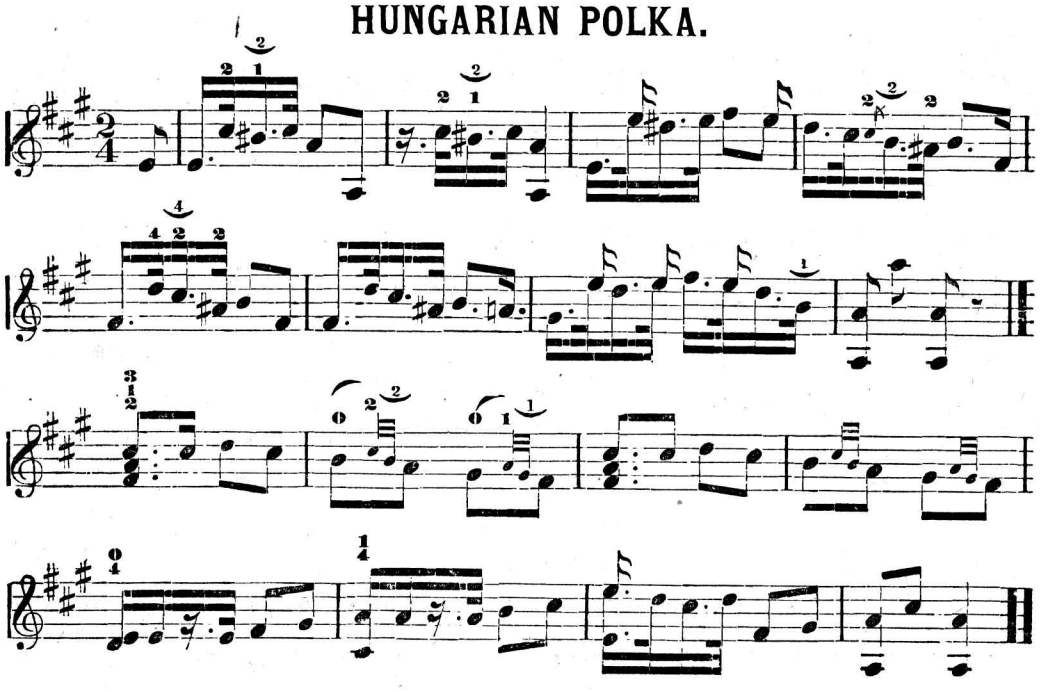


THE DAHLIA POLKA.

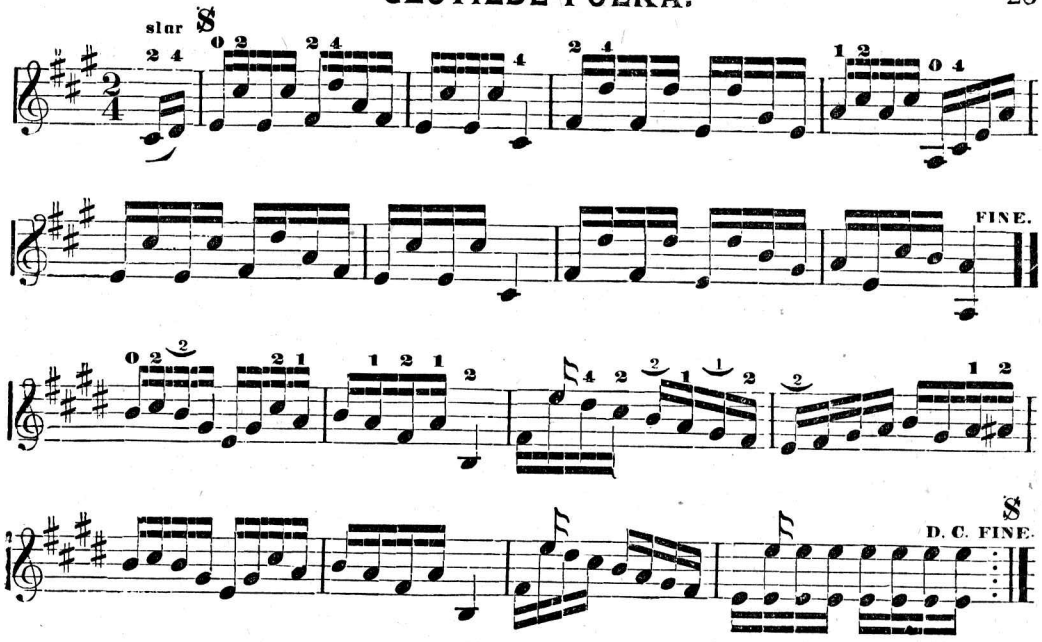
FRANK B. CONVERSE.



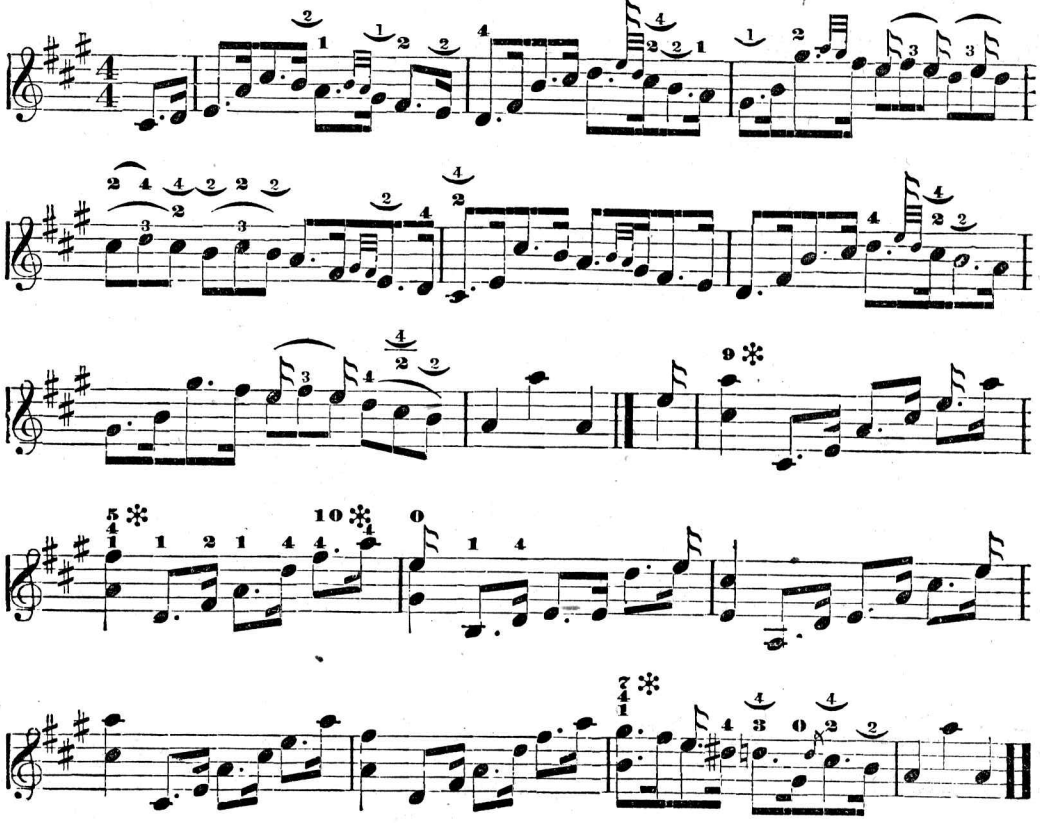
HUNGARIAN POLKA.



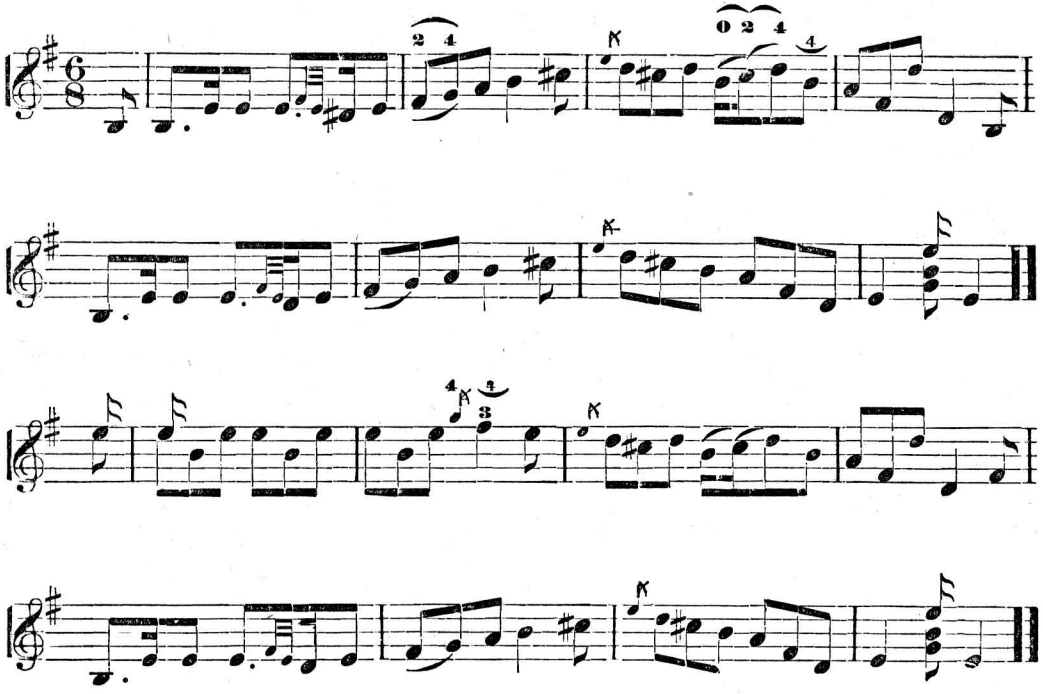
CLOTILDE POLKA.



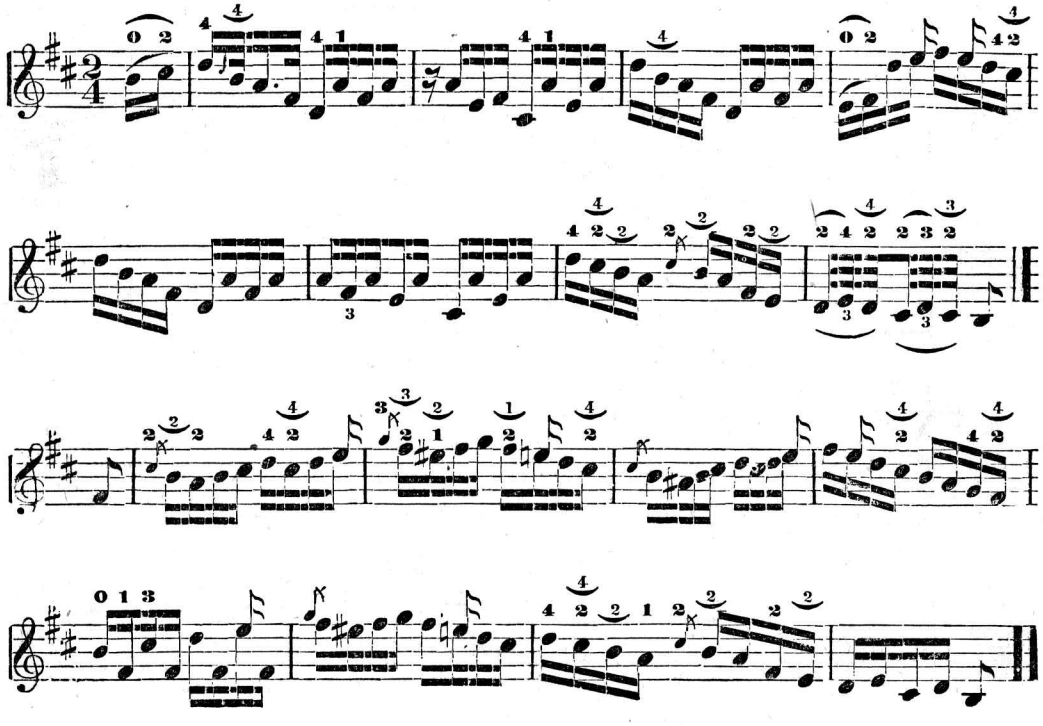
STAR HORNPIPE.



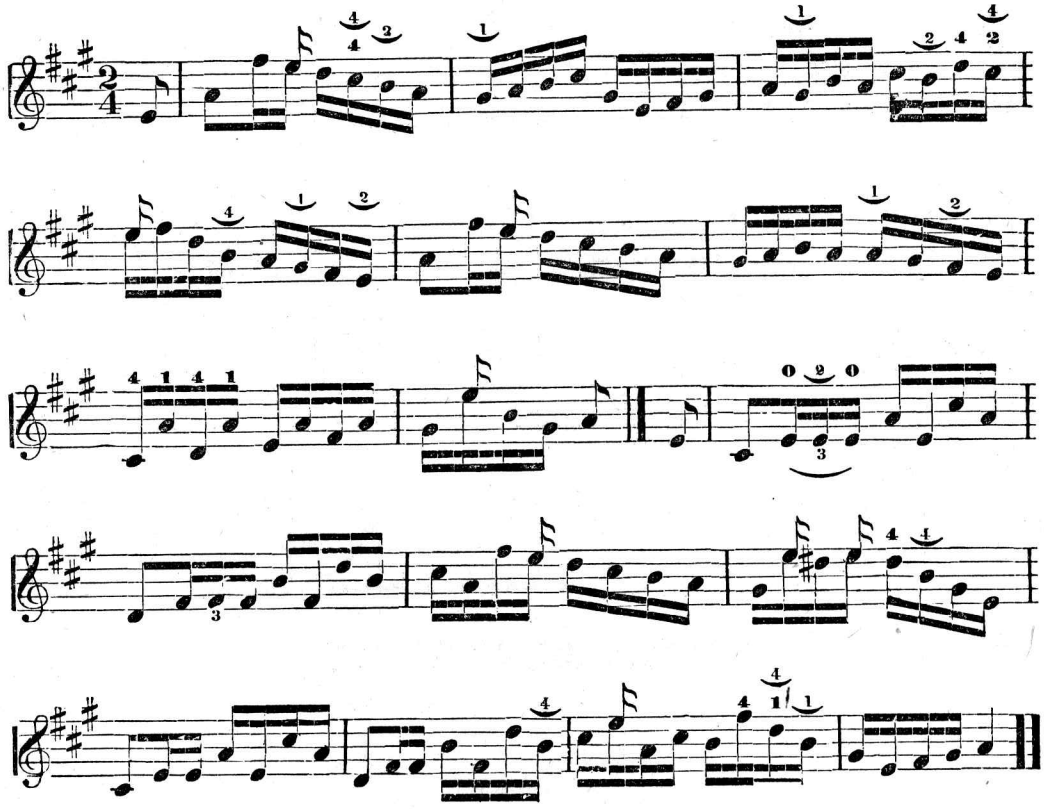
RAKES OF KILDARE. [IRISH.]



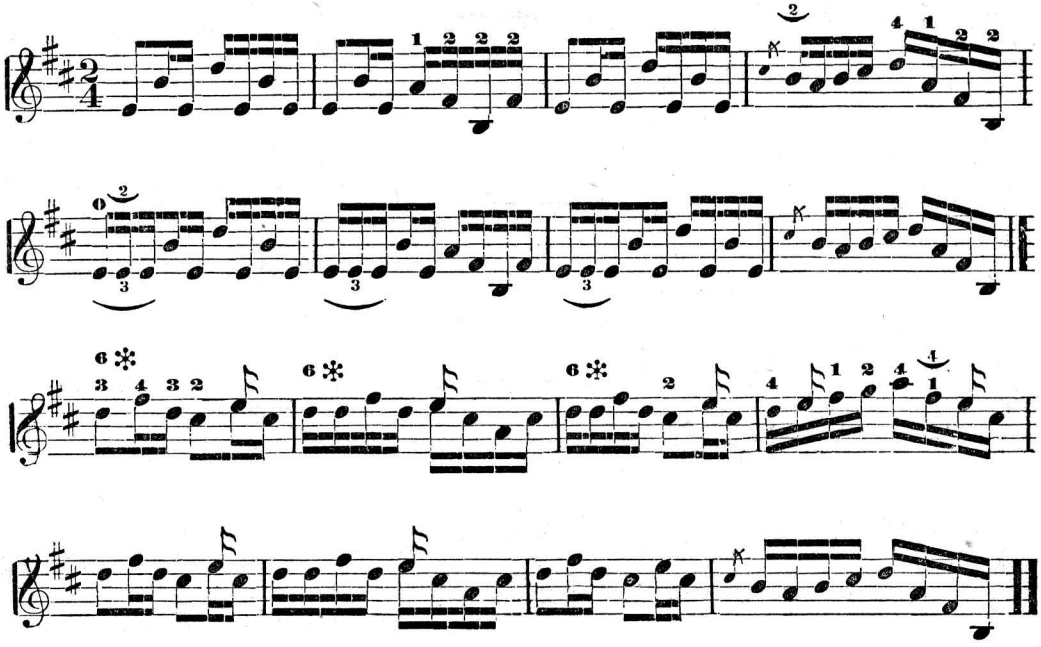
MISS HAMILTON'S REEL.



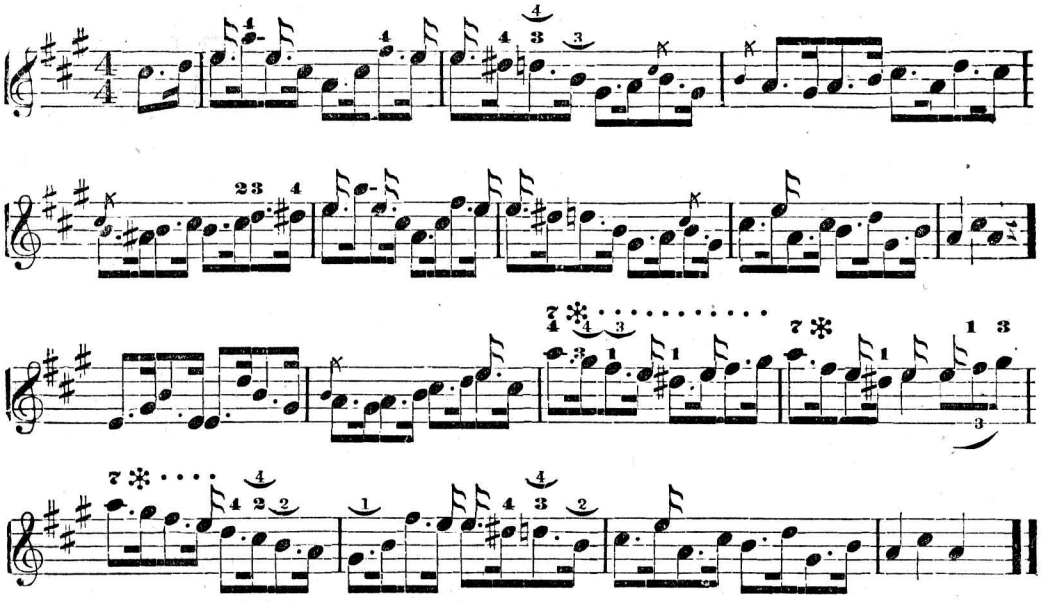
SMITH'S REEL.



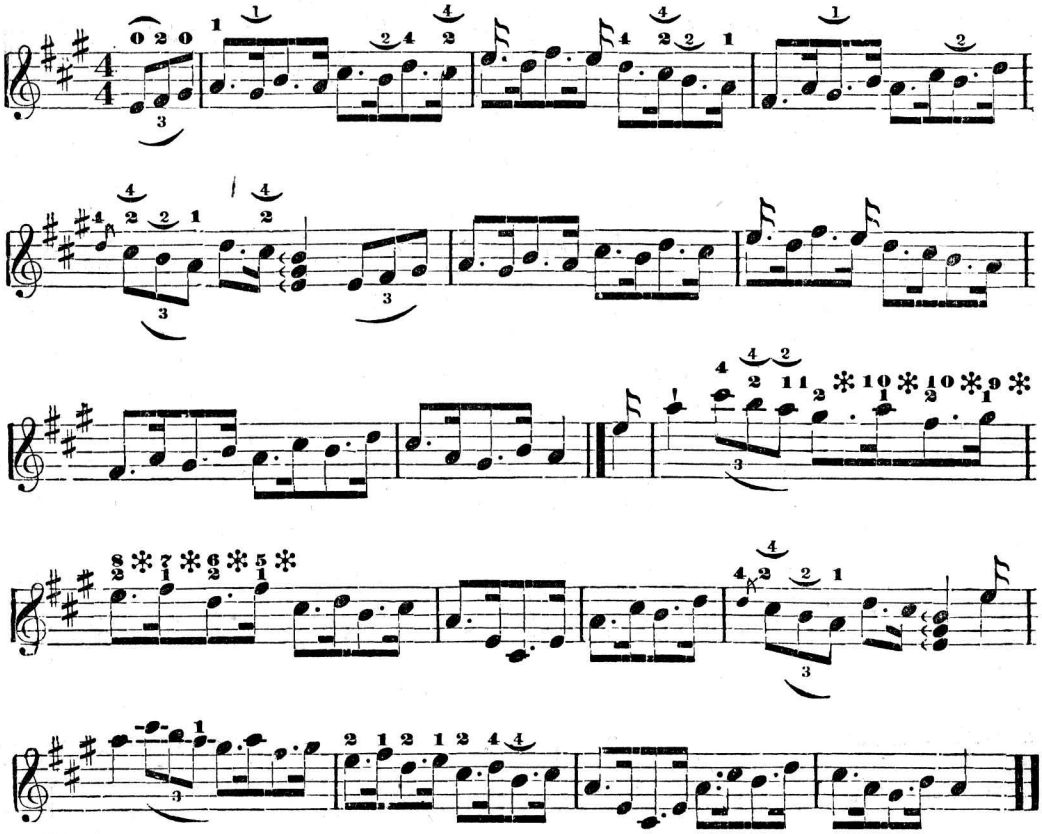
DROWSY MAGGY. [IRISH JIG.]



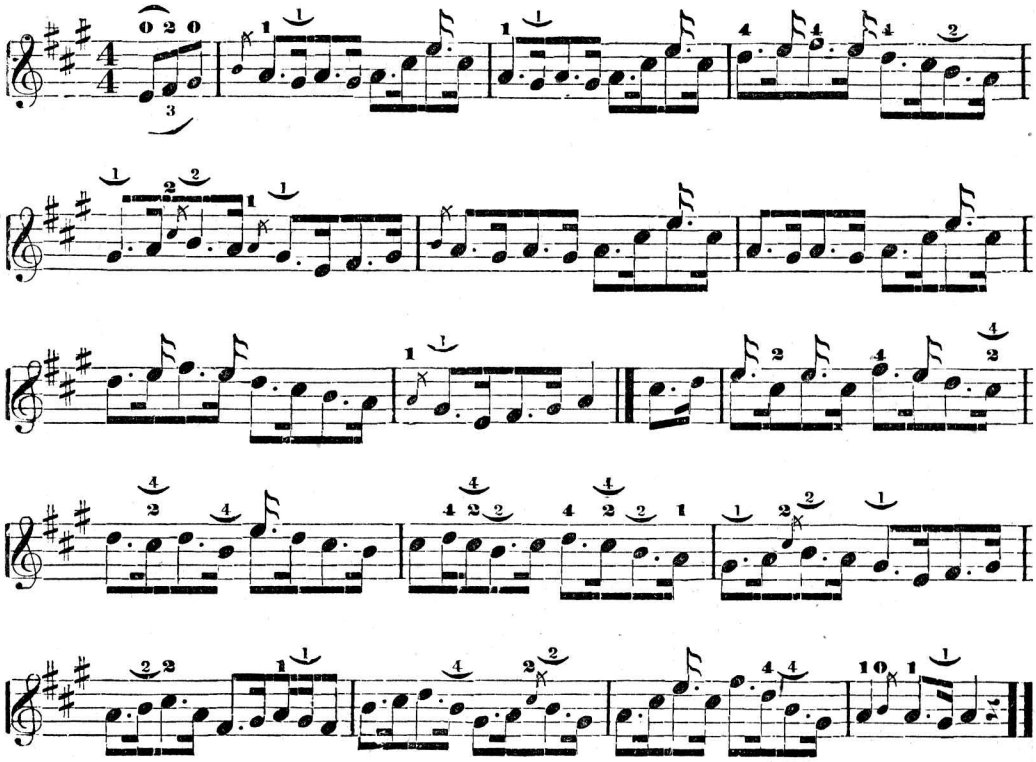
CORINTHIAN HORNPIPE.



ATWOOD'S HORNPIPE.

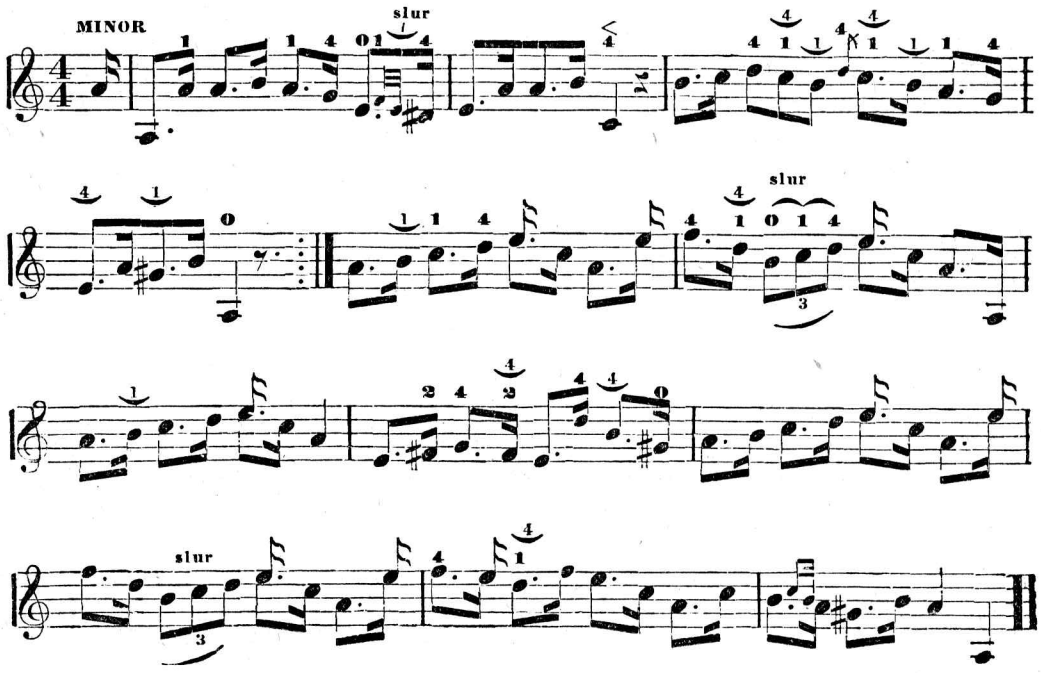


NEW ORLEANS HORNPIPE.



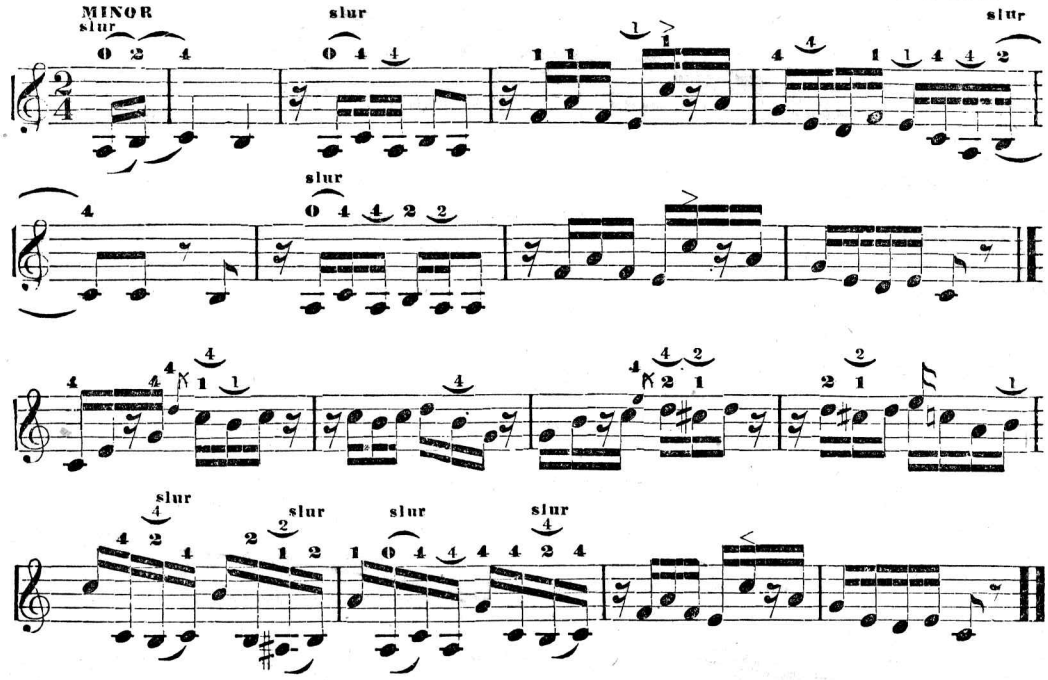
CUM PLUM GUM JIG.

F. B. C.

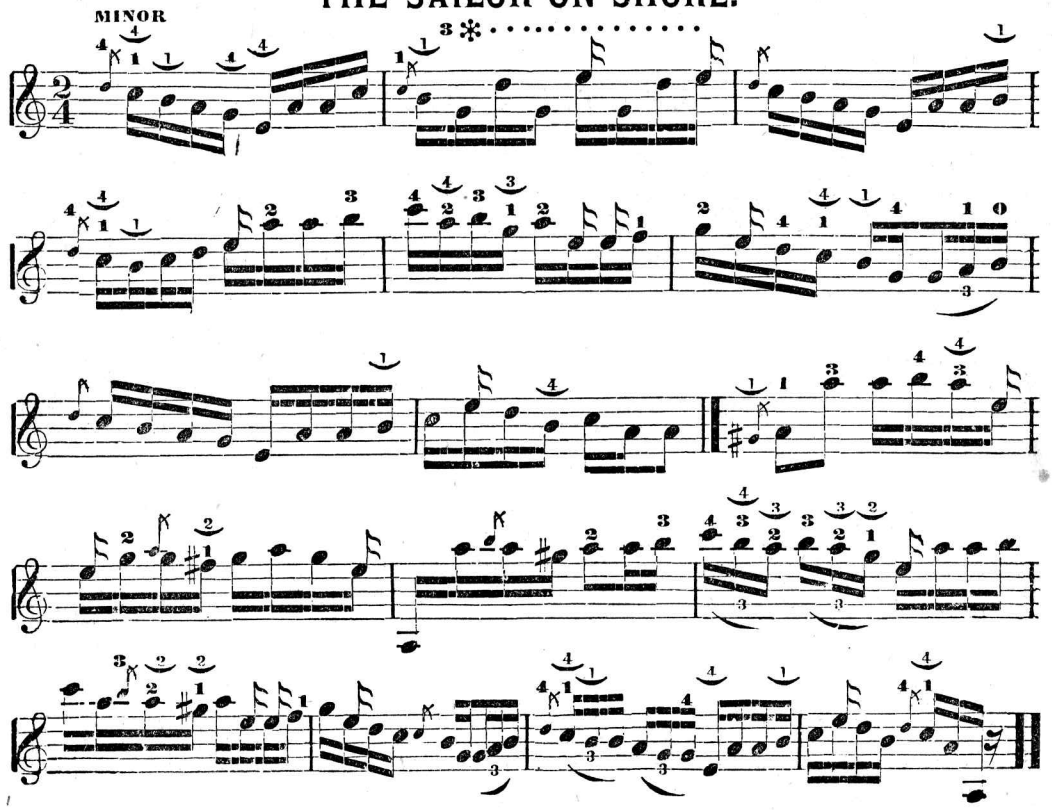


THE OLD INDIAN JIG.

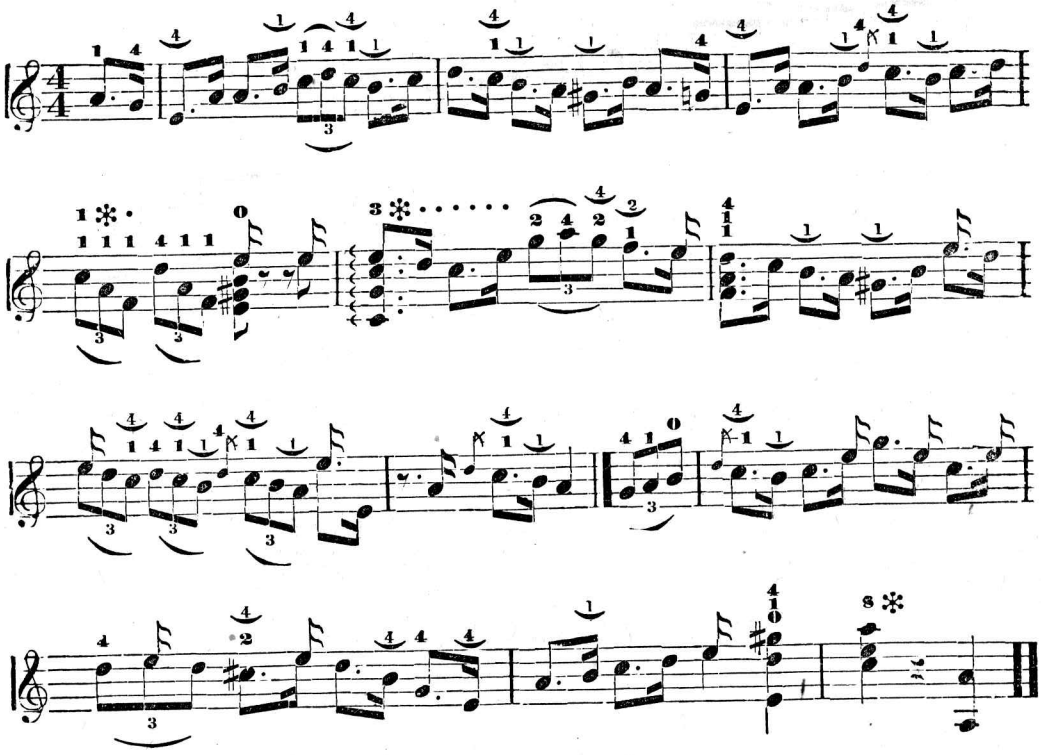
F. B. C.



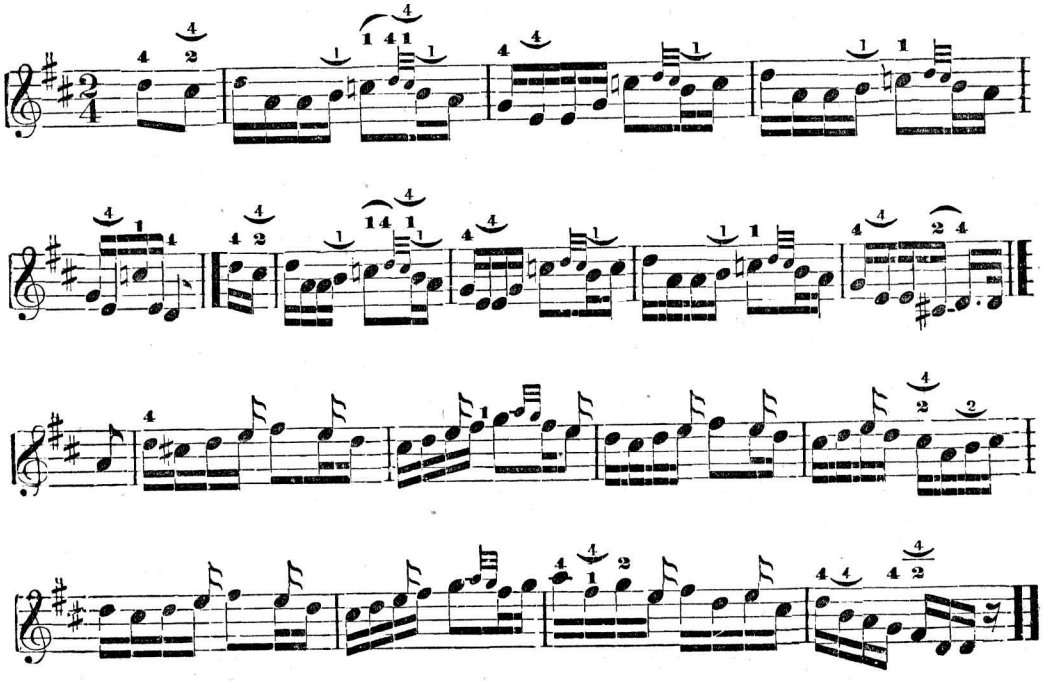
THE SAILOR ON SHORE.



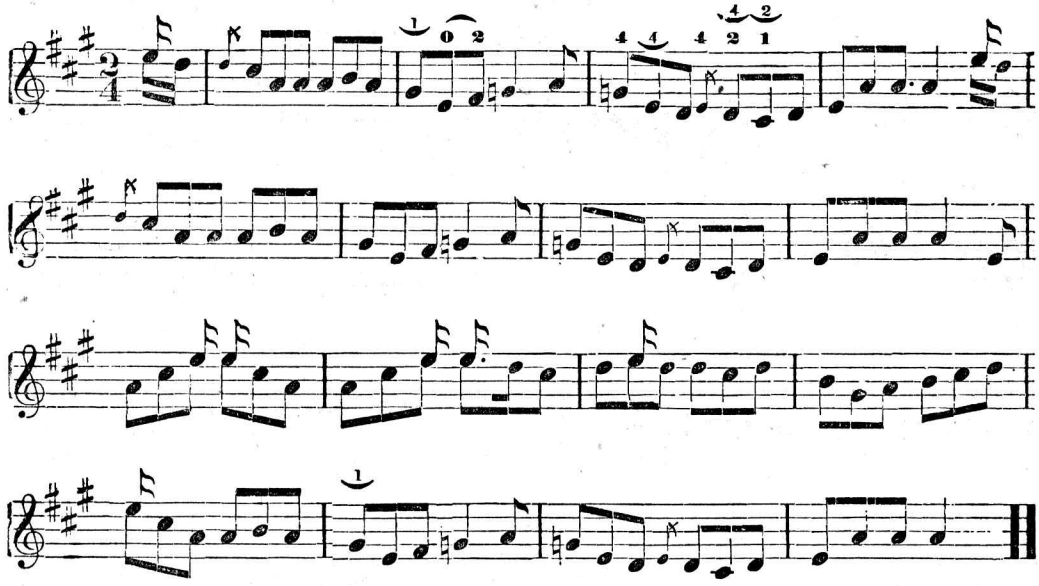
JOHN ANDERSON JIG.



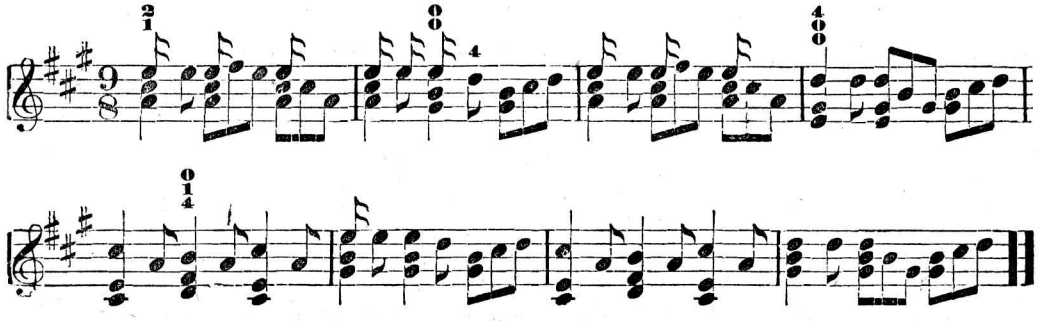
KITTY IN THE LANE. [IRISH.]



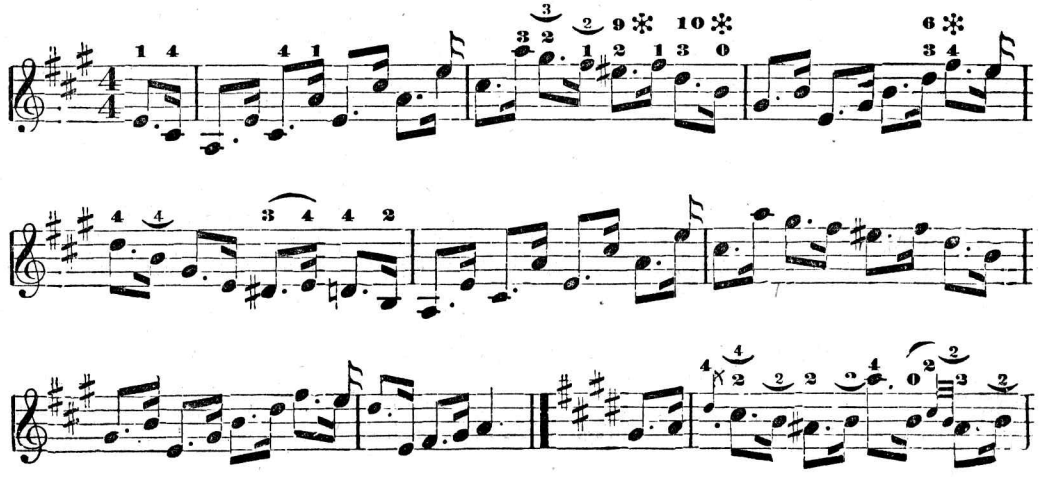
TATTHER JACK WALSH. [IRISH.]



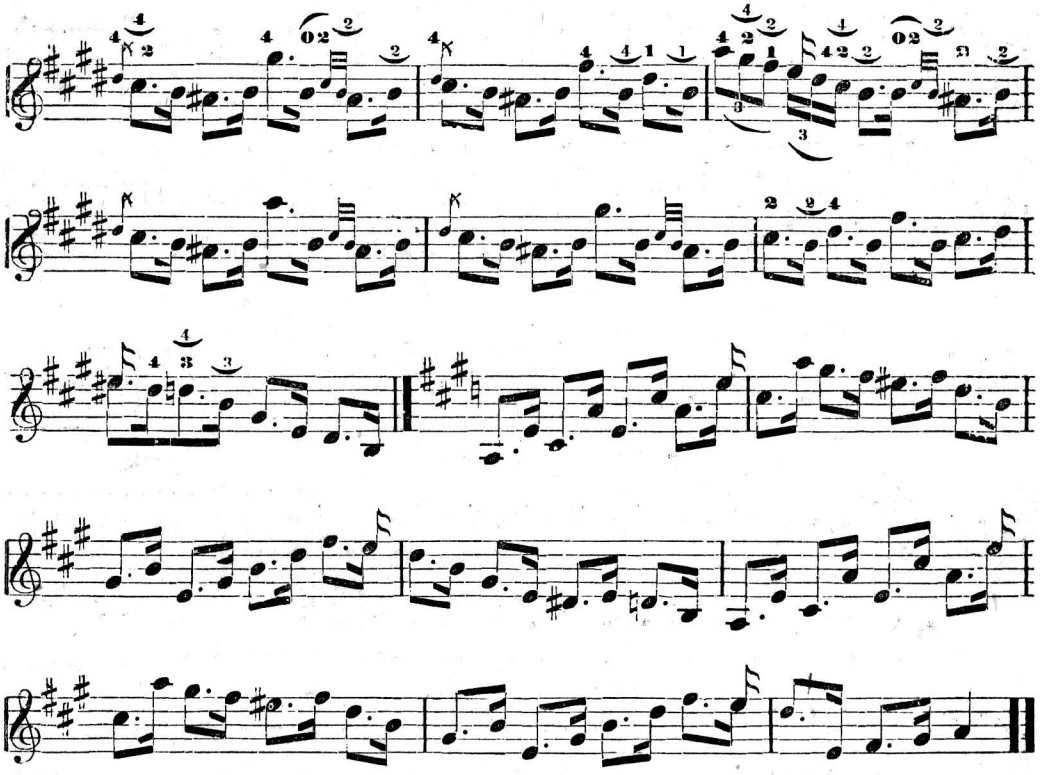
THE SILKEN ARTICLE. [IRISH.]



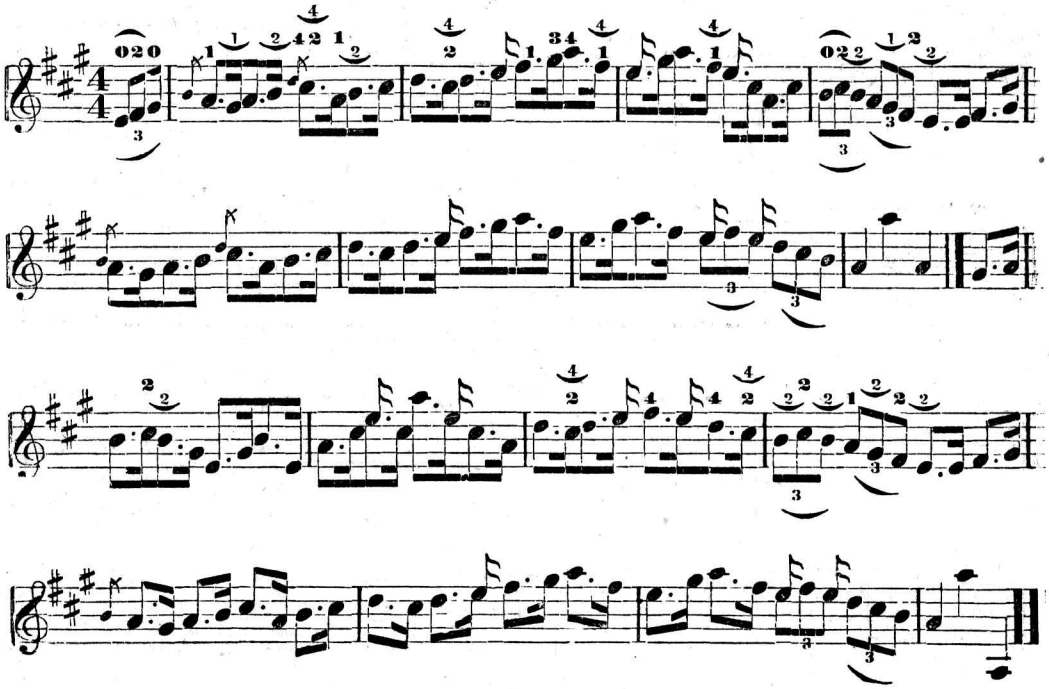
DONNIKER'S FAVORITE HORNPIPE.



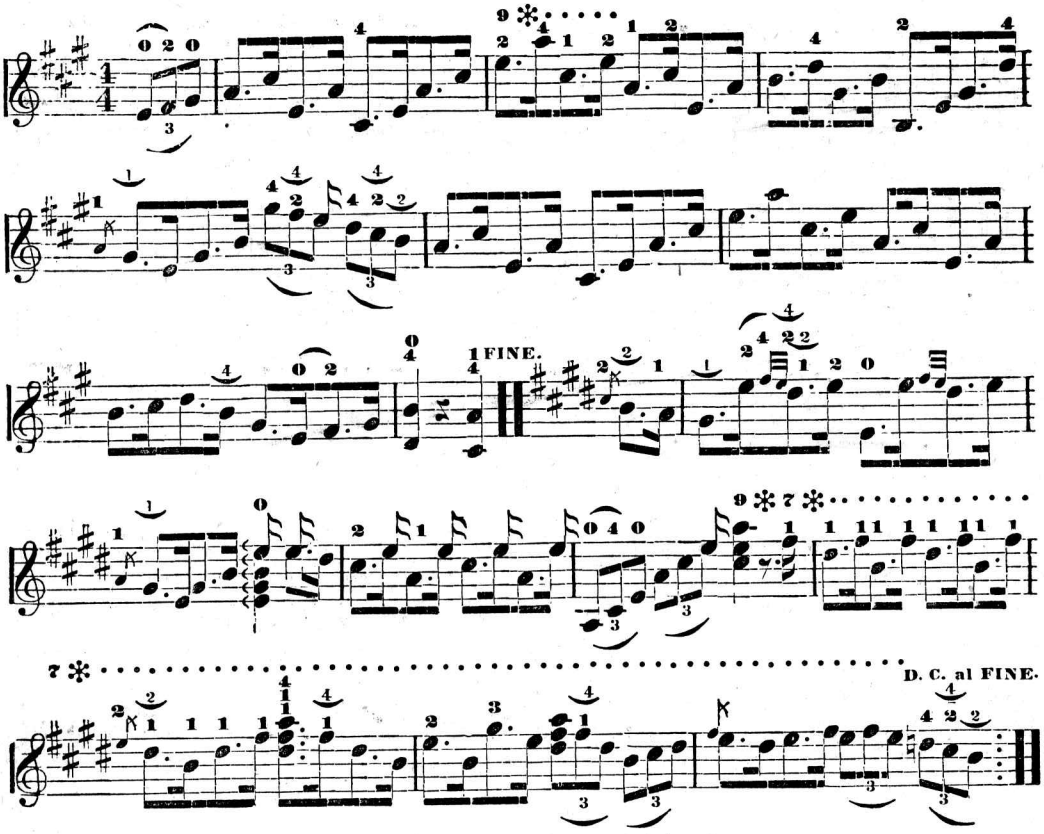
DONNIKER'S FAVORITE HORNPIPE. CONCLUDED.



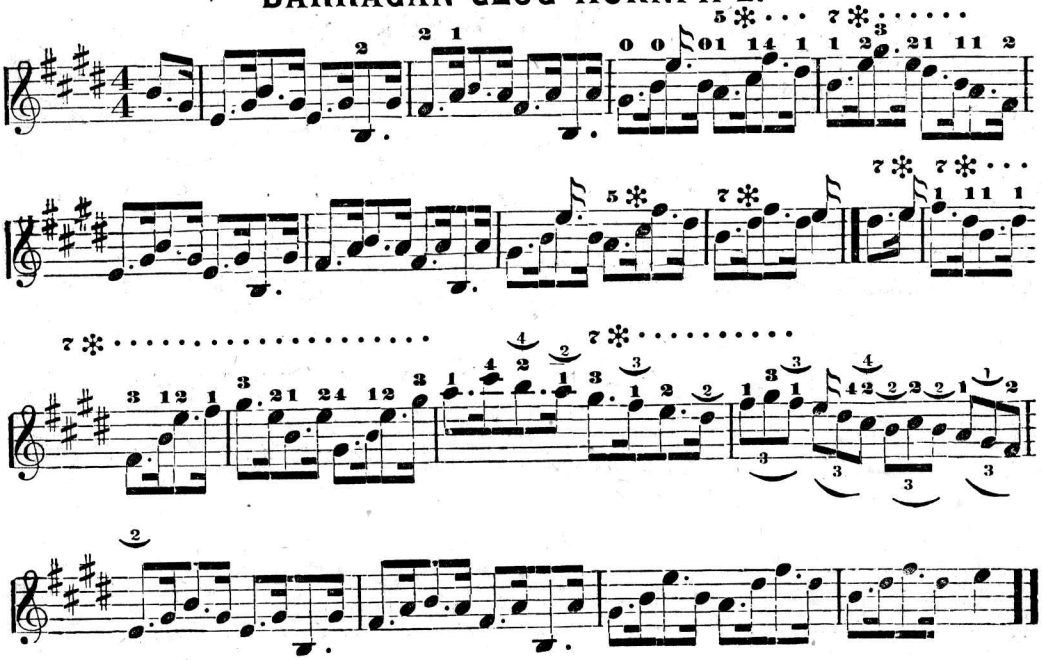
WATERLOO HORNPIPE.



TAYLOR'S CLOG HORNPIPE.

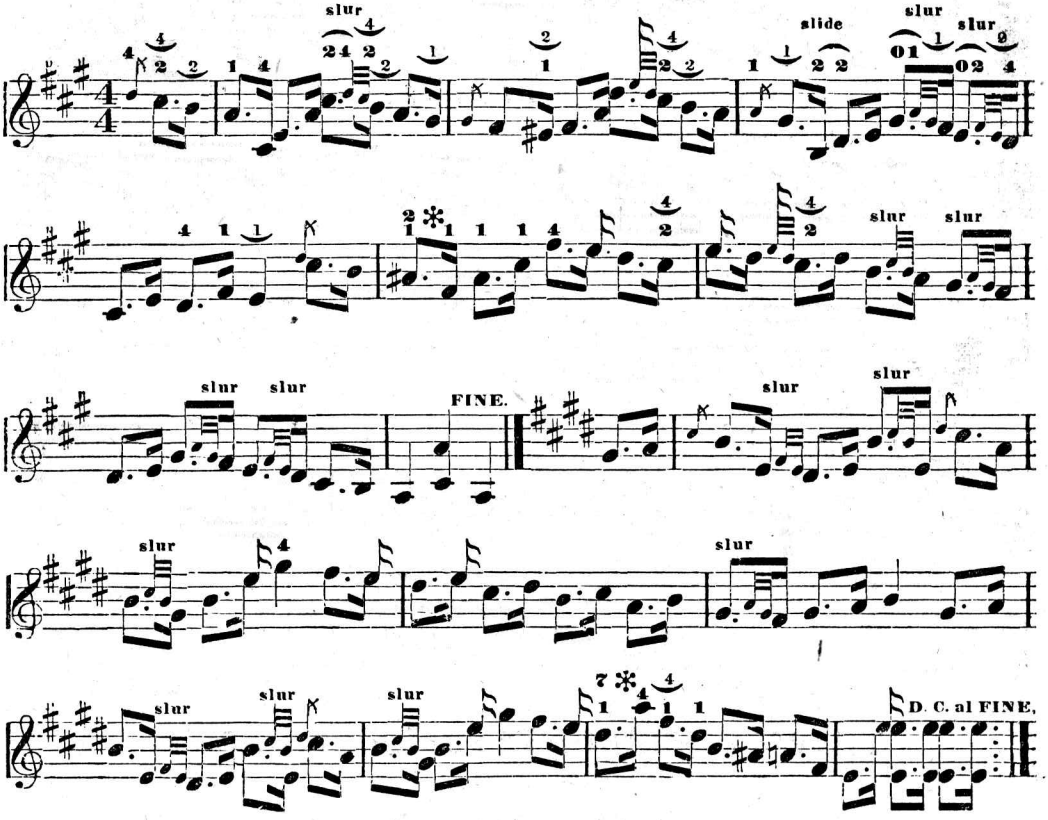


BARRAGAN CLOG HORNPIPE.

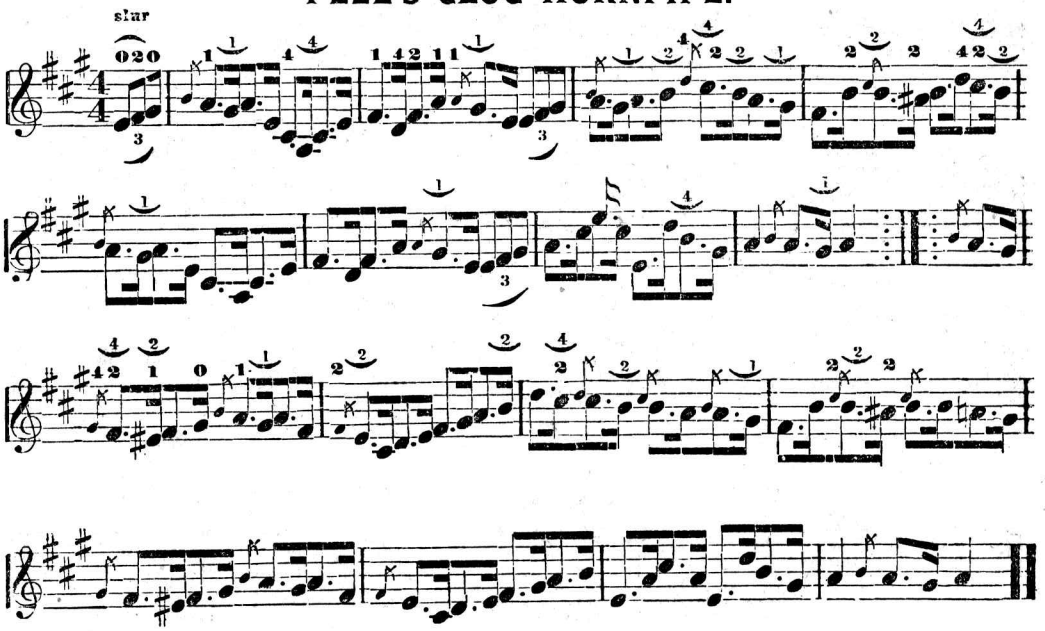


FANCY CLOG HORNPIPE.

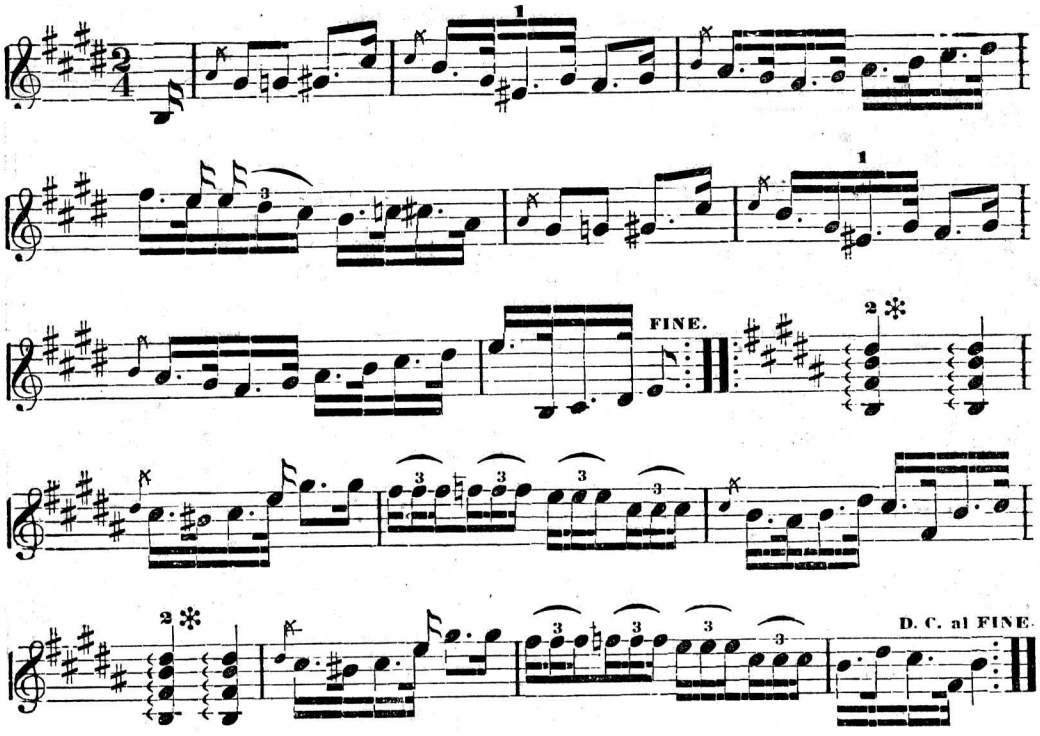
FOR PRACTICING THE SLUR.



PEEL'S CLOG HORNPIPE.



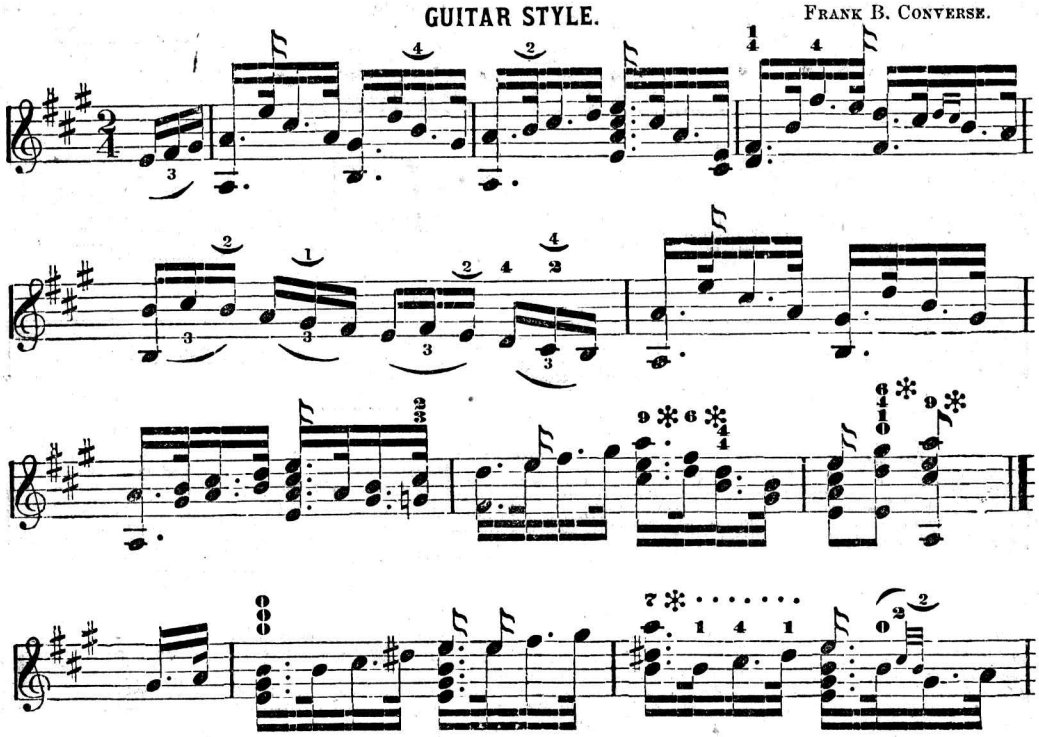
MUSIC BOX POLKA.

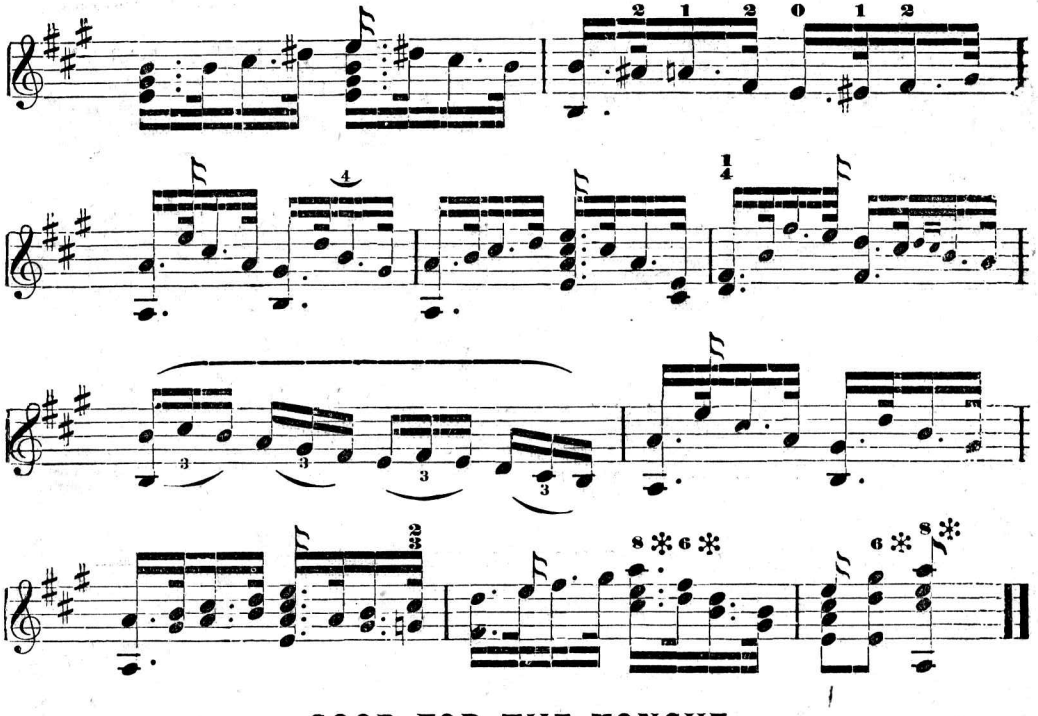


CHARLEY HARRIS' FAVORITE HORNPIPE.

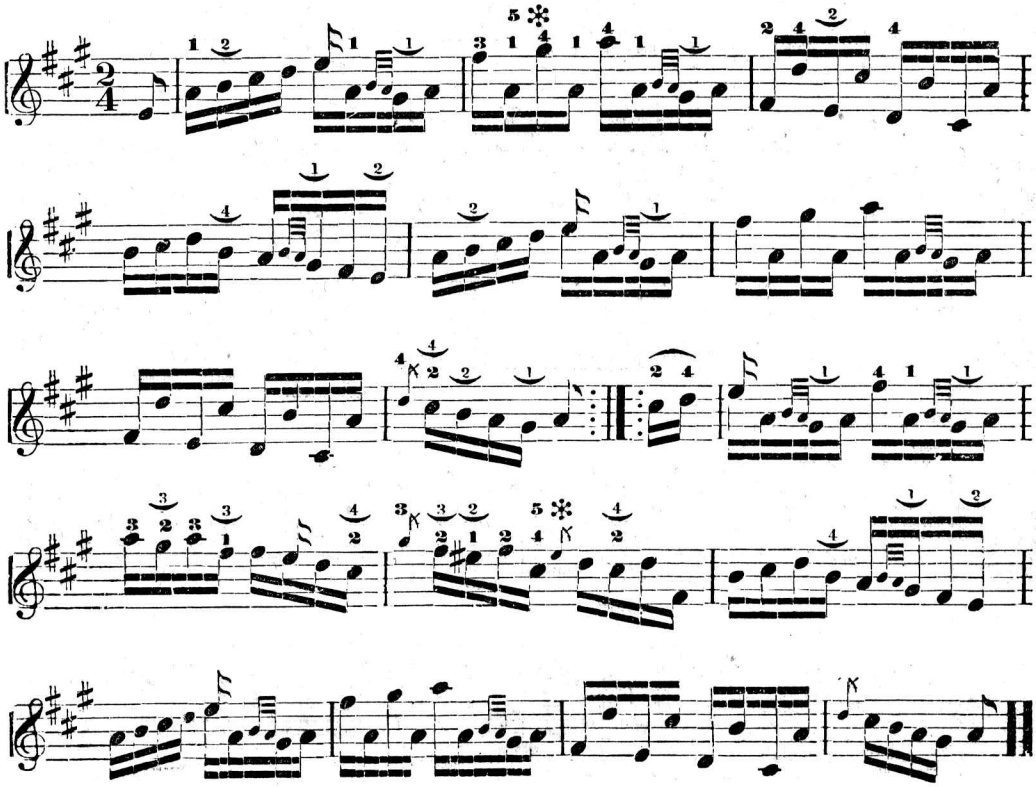
GUITAR STYLE.

FRANK B. CONVERSE.



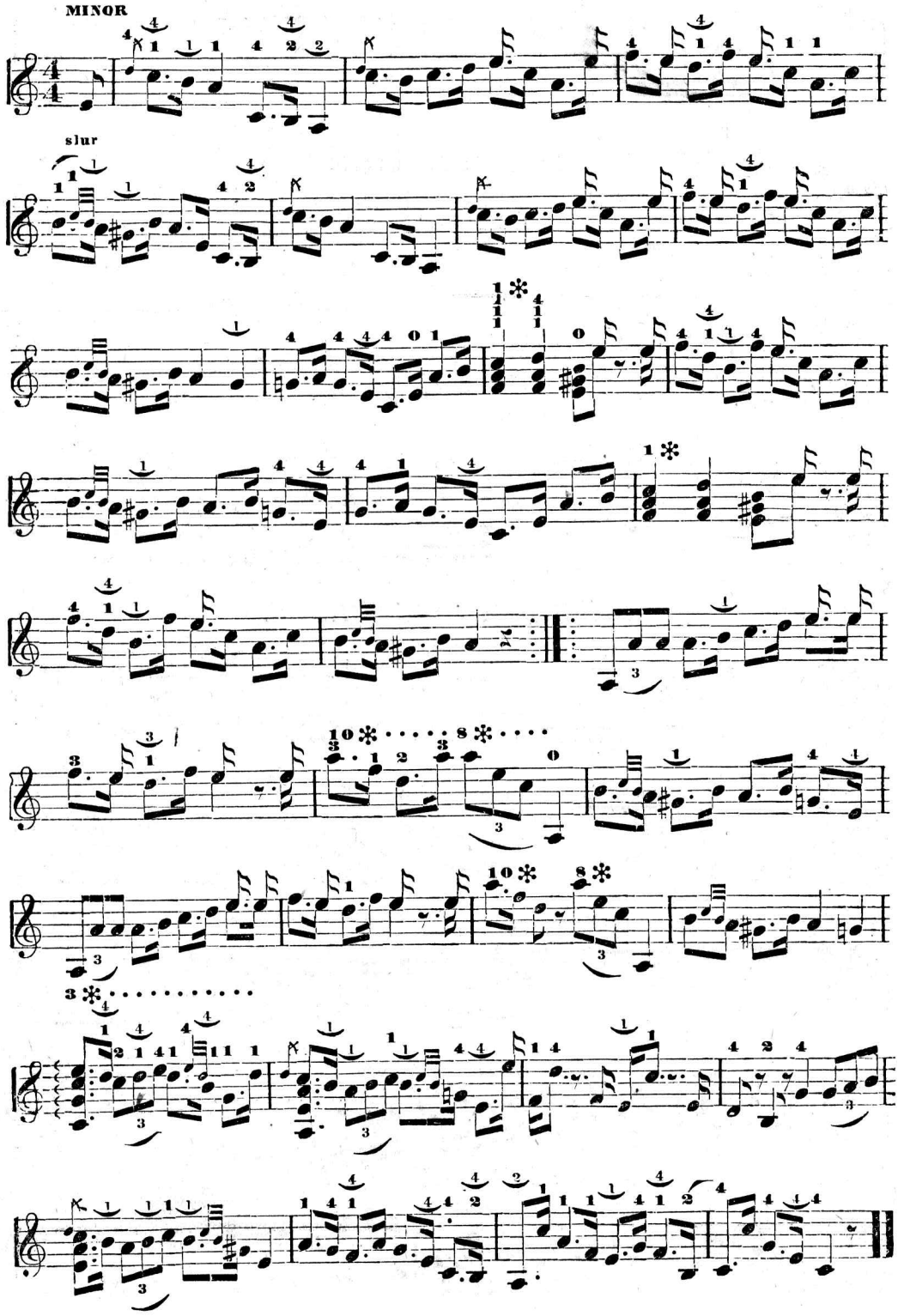


GOOD FOR THE TONGUE.



HARRY STANWOOD'S FAVORITE.

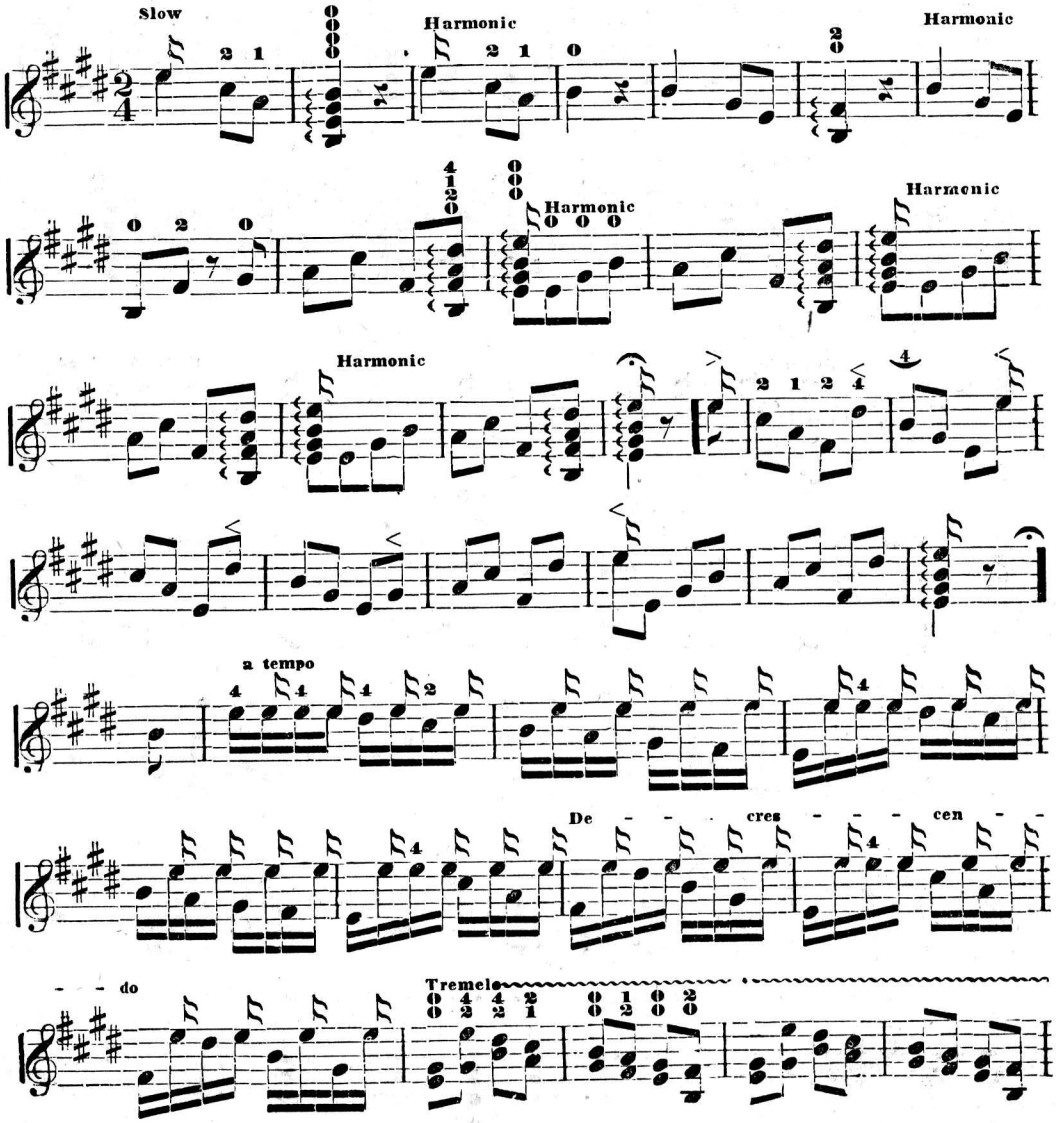
FRANK B. CONVERSE.



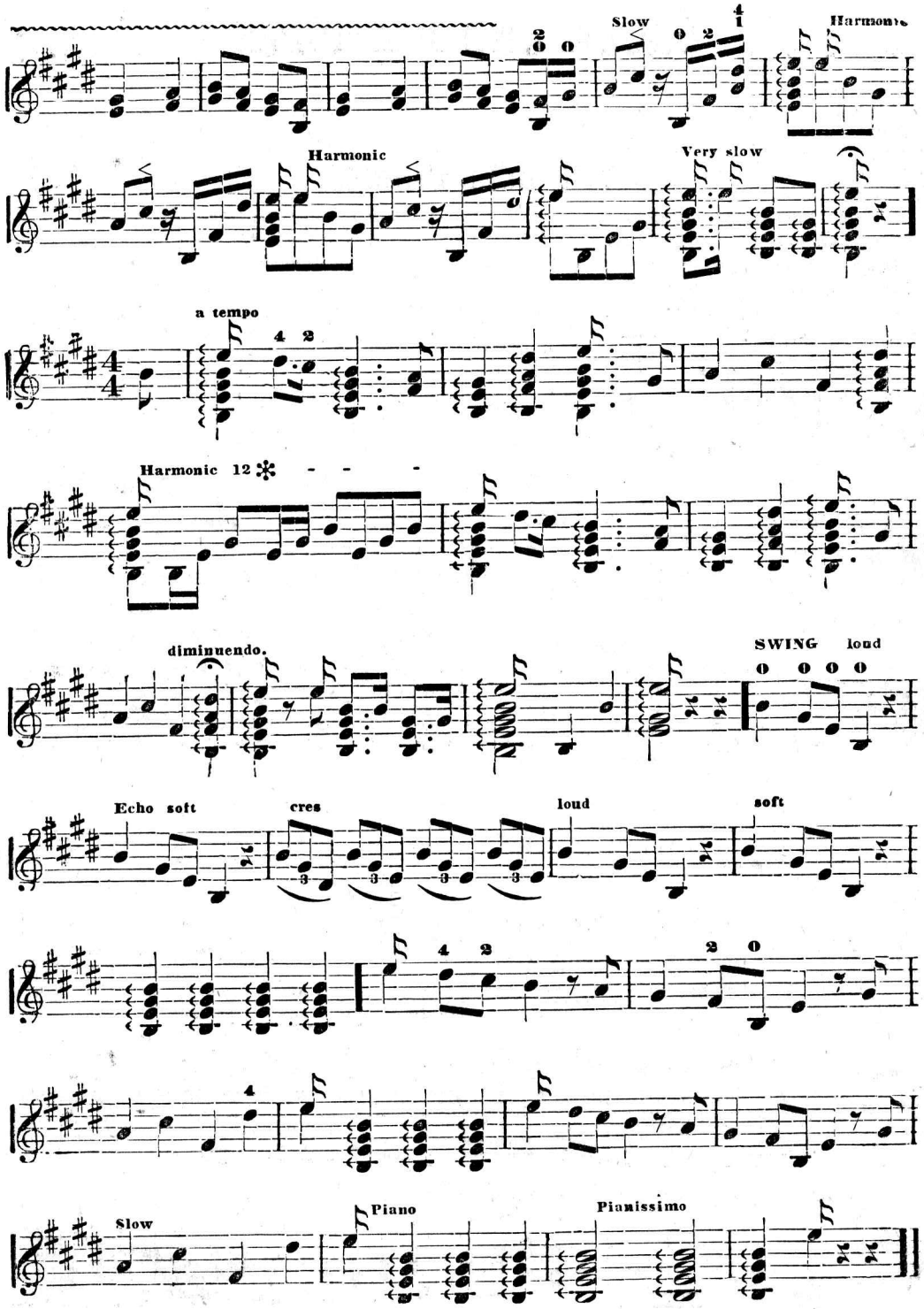
IMITATION OF THE BELL CHIMES, HAND ORGAN AND BAG-PIPES

THE BELL CHIMES.

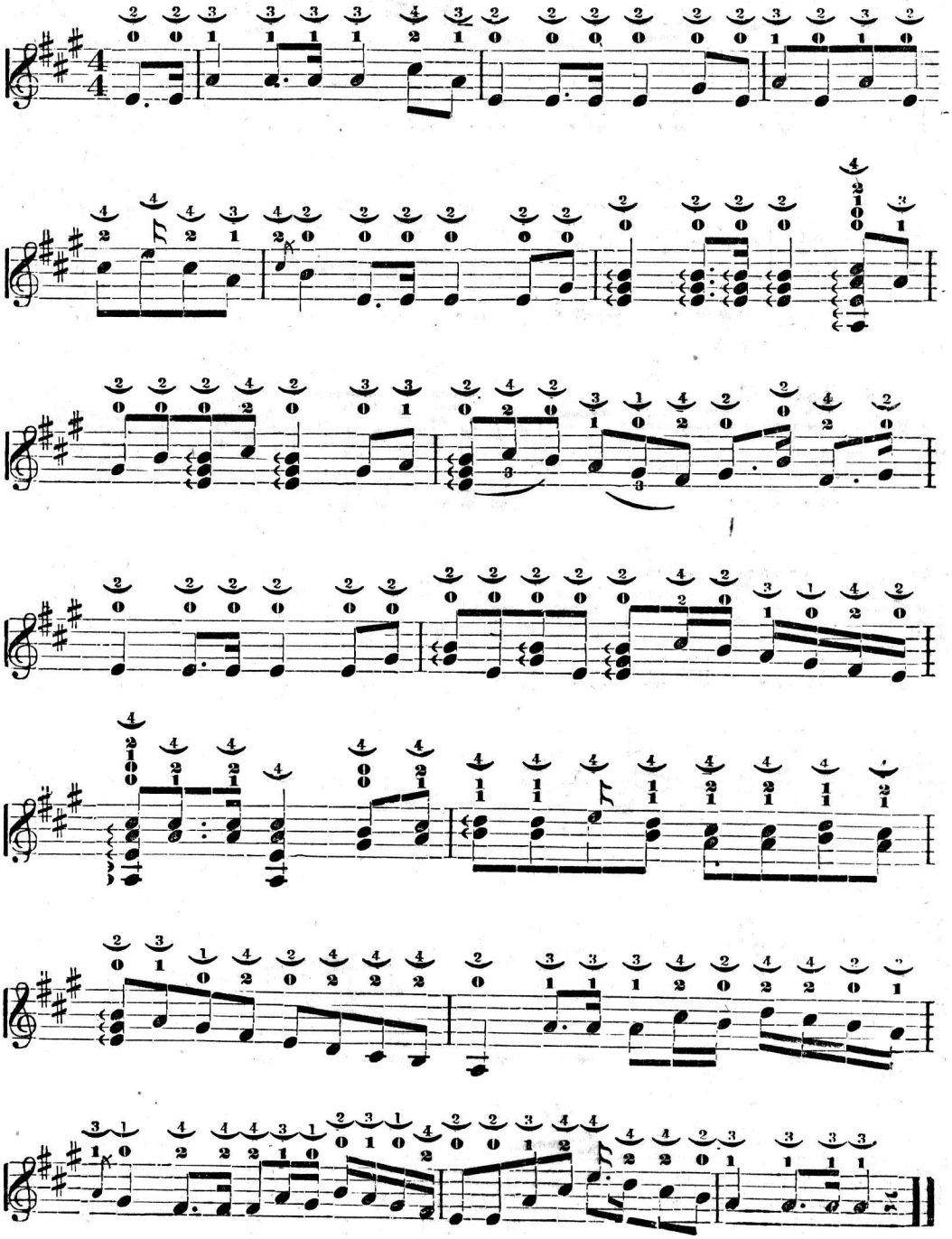
NOTE. Tune the 4th string to B,—an octave below and in unison with the 1st string. The last sixteen measures are to be played while swinging the Banjo in imitation of a bell. Hold the instrument at the "Natural Position," leaving the fingers free to stop the strings. Sound the strings with the right hand, which being held just below the left hand, can assist in swinging the instrument. The manner of making the harmonics is fully explained in the authors "Complete Method for the Banjo."



THE BELL CHIMES. CONCLUDED.

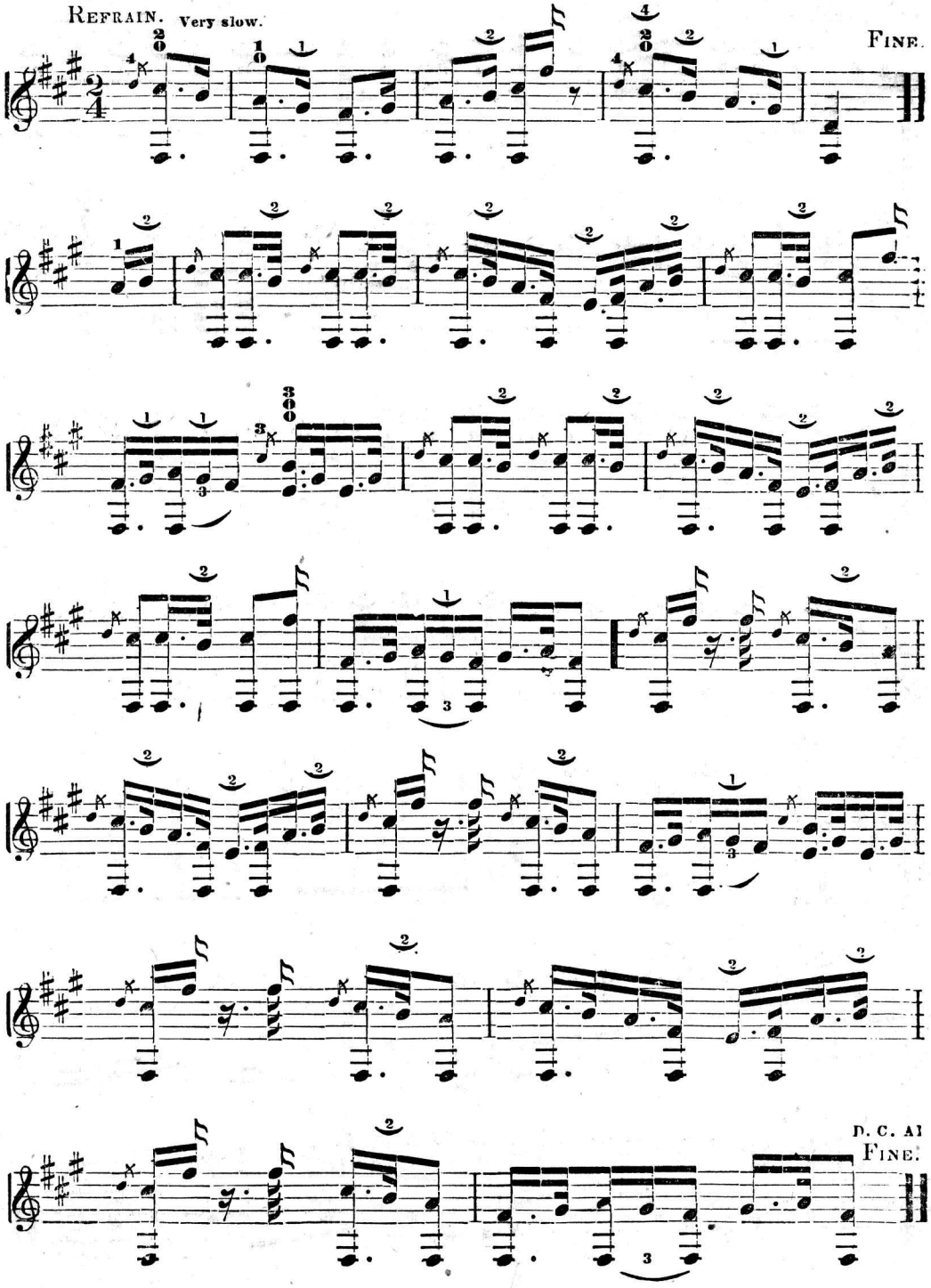


NOTE.—For the left hand only. Move the right hand in imitation of a crank. The upper figures (in the half circles) indicate the figures required for pulling the strings—the lower figures, the fingers for stopping the strings.



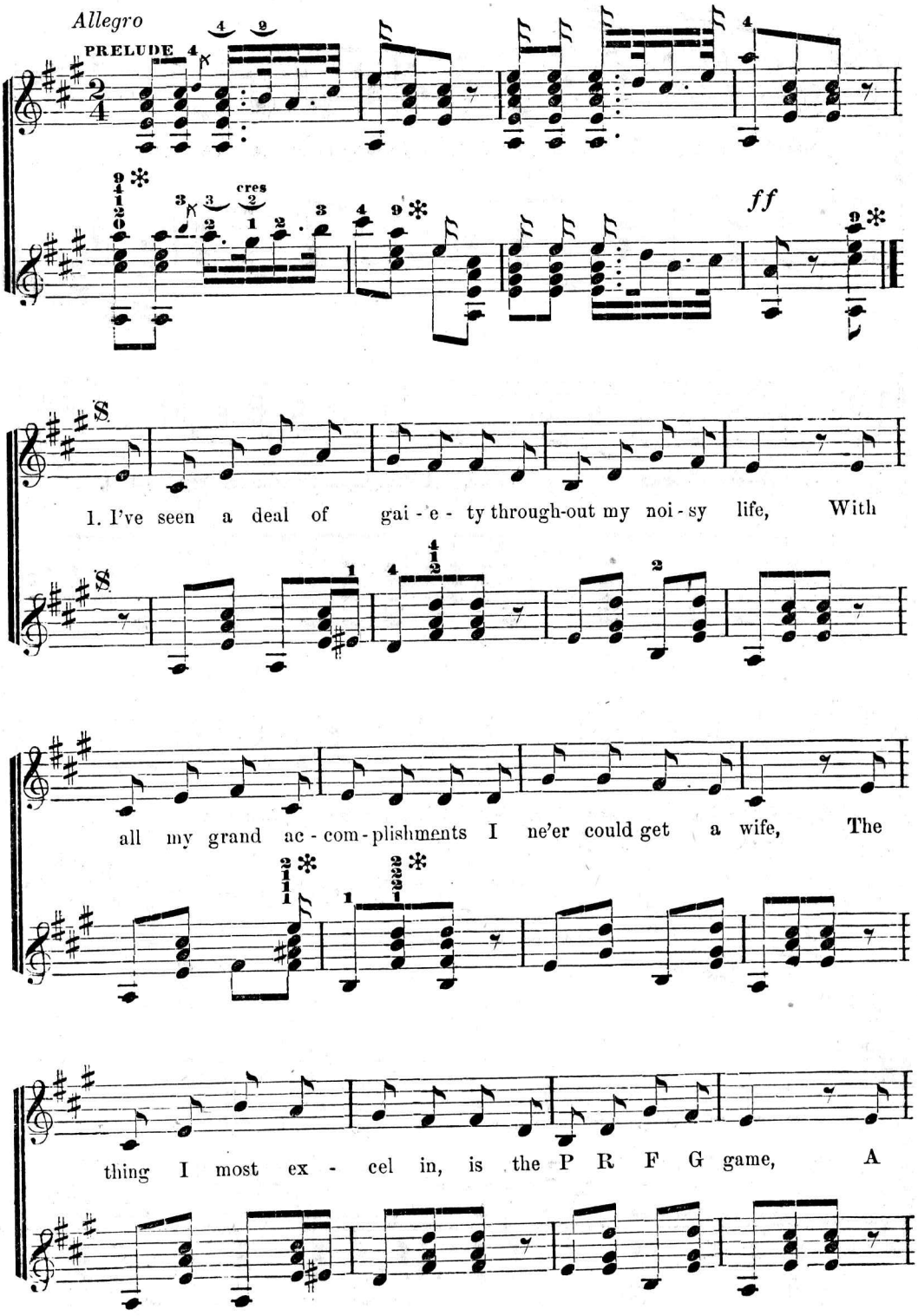
THE BAG PIPES.

NOTE. Tune the 4th string down to F♯, (one tone and a half below A) and the 5th string up to F♯ (one tone above E). The other strings remain as usual.

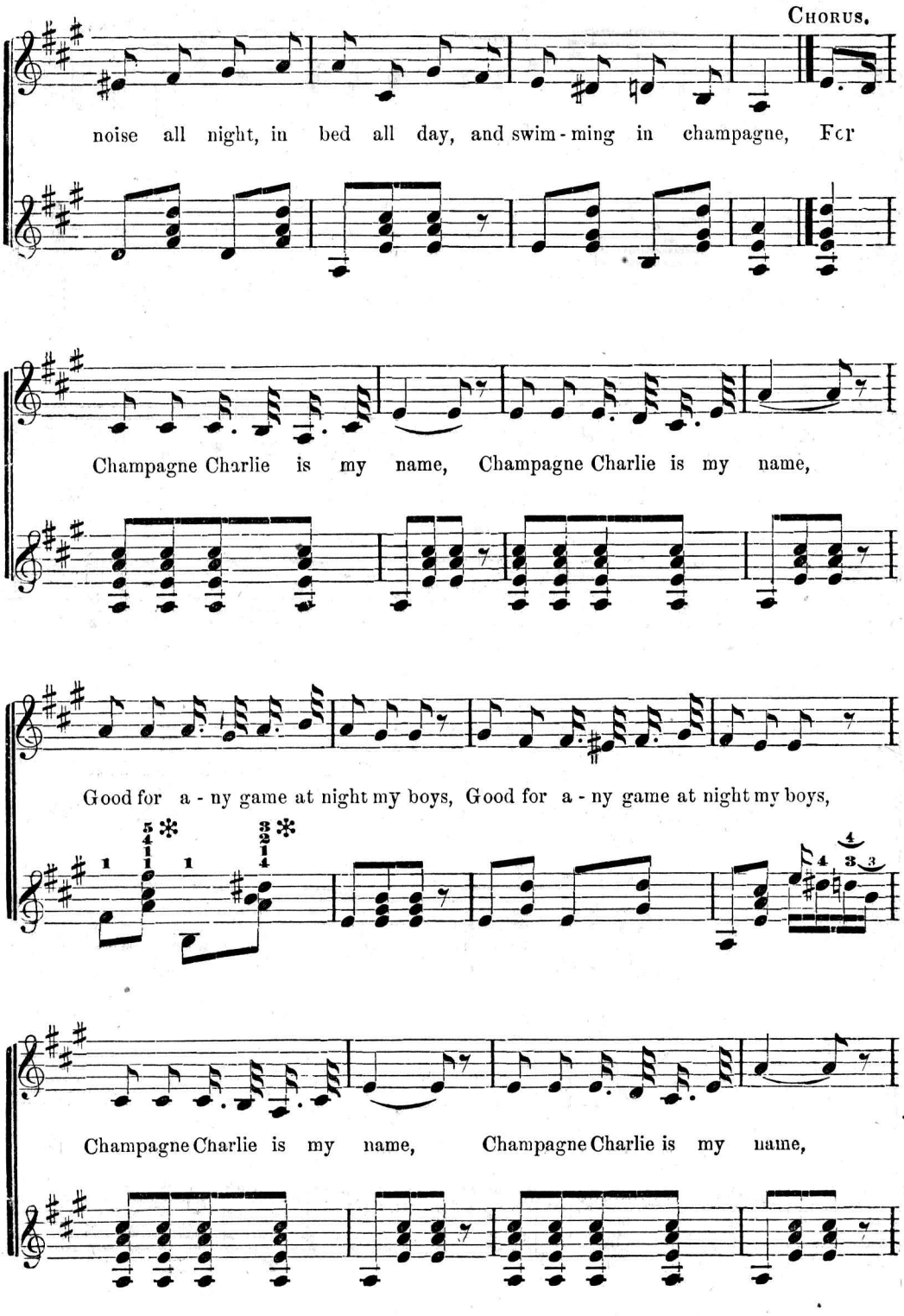


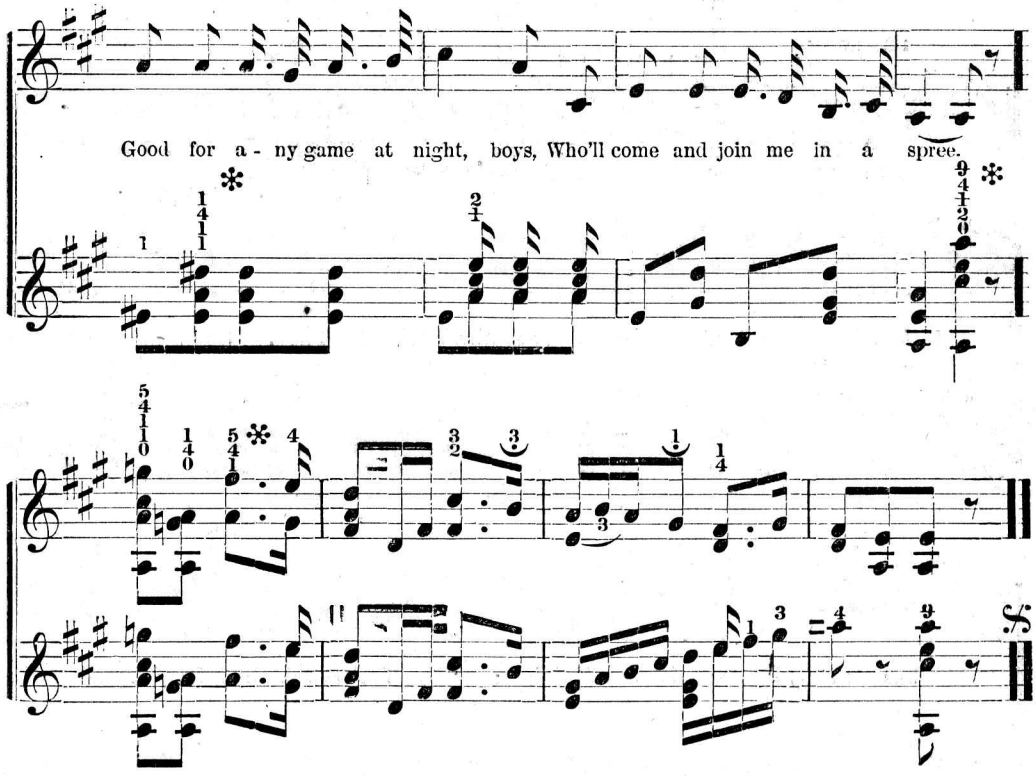
CHAMPAGNE CHARLIE.

Words by GEORGE LEYBOURNE. Music by ALFRED LEE



CHAMPAGNE CHARLIE. CONTINUED.





2

The way I gained my Title's by a hobby which I've got,
Of never letting others pay, how ever long the shot,
Who ever drinks at my expense are treated all the same ;
From Dukes and Lords to cabmen down, I make them drink Champagne.
Champagne Charlie, &c.

3

From coffee and from supper rooms, from Poplar to Pall Mall,
The girls on seeing me, exclaim, "Oh ! what a Champagne swell,"
The notion, 'tis of ev'ry one, if 'twere not for my name,
And causing so much to be drank, they'd never make Champagne.
Champagne Charlie, &c.

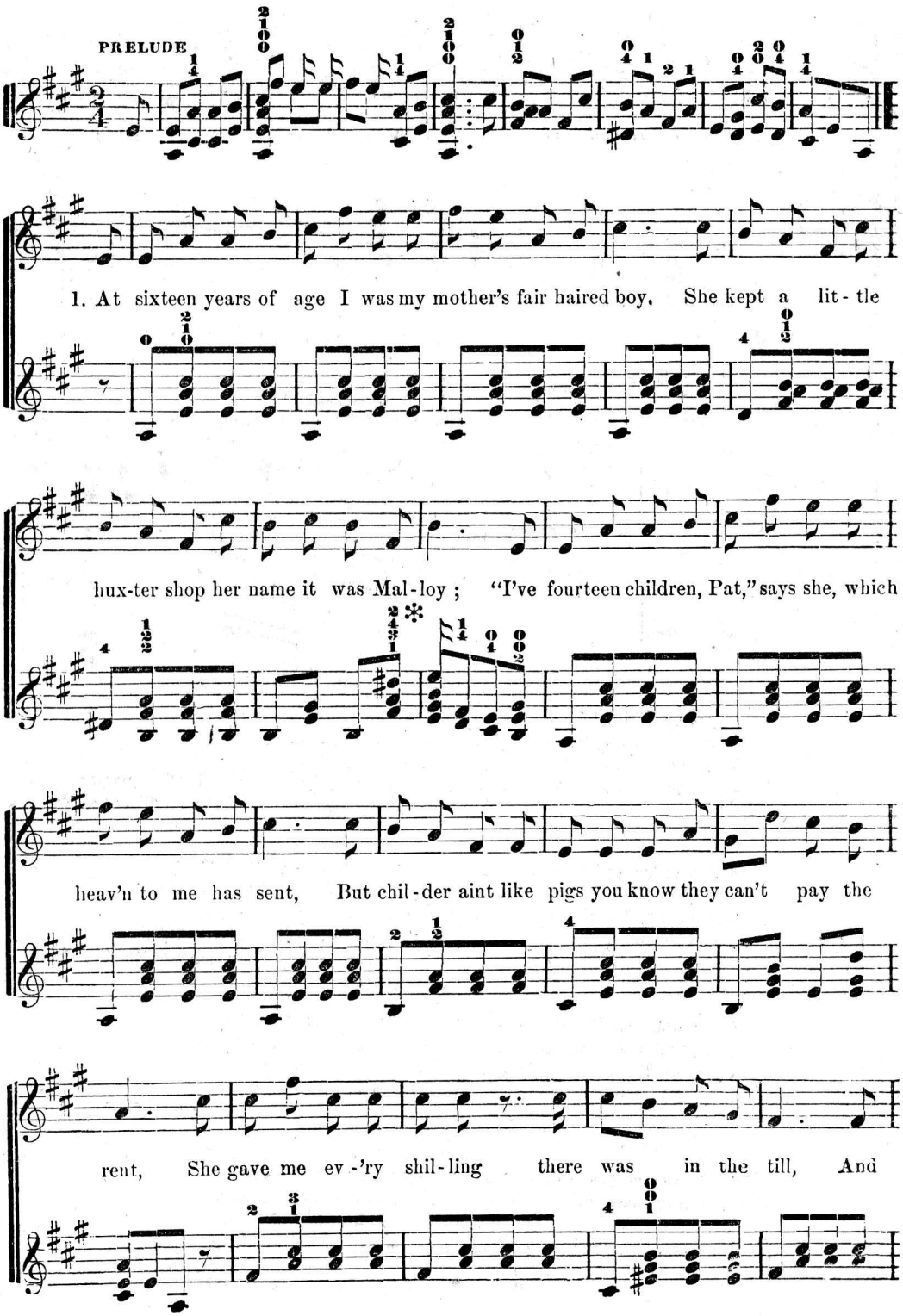
4

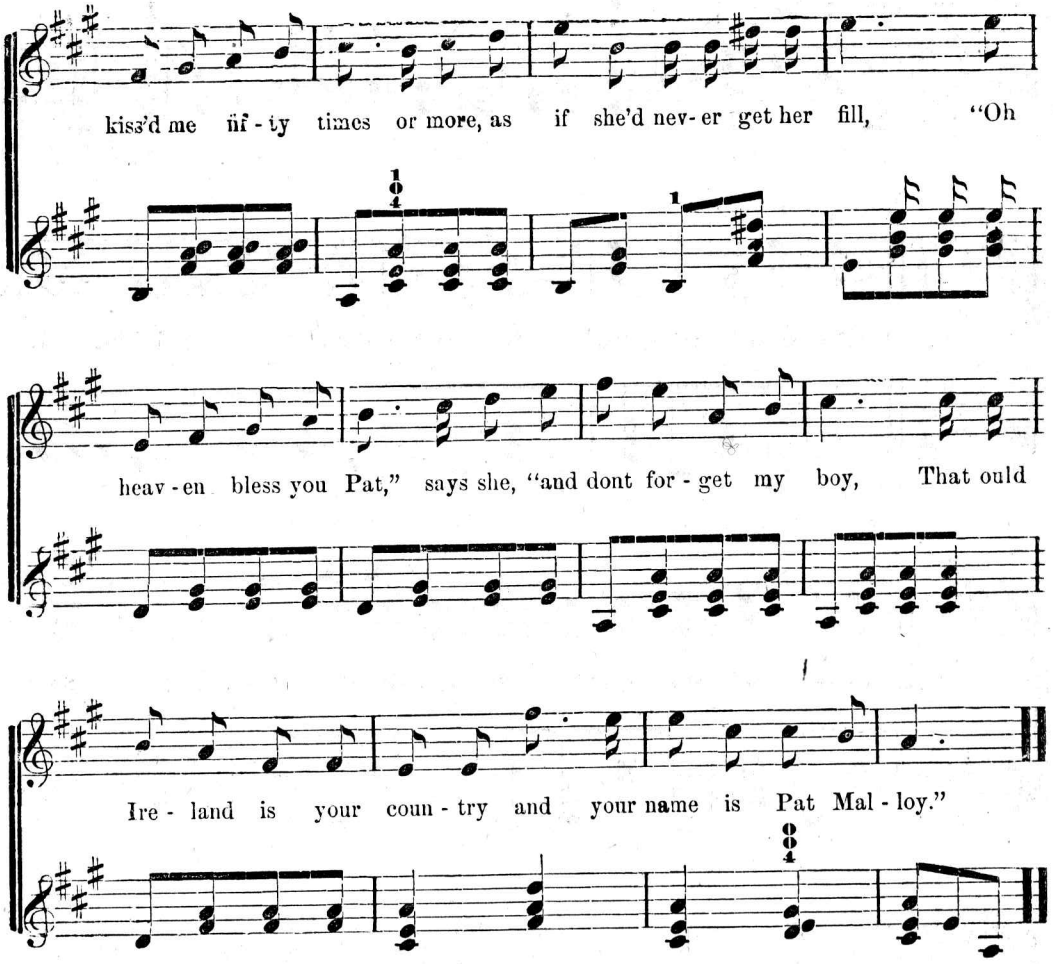
Some epicures like Burgundy, Hock, Claret and Moselle,
But Moet's Vintage only satisfies this Champagne swell,
What matter if to bed I go, and head is muddled thick,
A bottle in the morning sets me right then very quick.
Champagne Charlie, &c.

5

Perhaps you fancy what I say is nothing else but chaff,
And only done, like other songs, to merely raise a laugh ;
To prove that I am not in jest each man a bottle of Cham—
I'll stand fizz round— yes that I will, and stand it— like a lamb.
Champagne Charlie, &c.

PAT MALLOY.


PRELUDE
1. At sixteen years of age I was my mother's fair haired boy, She kept a lit - tle
hux-ter shop her name it was Mal-loy ; "I've fourteen children, Pat," says she, which
heav'n to me has sent, But chil - der aint like pigs you know they can't pay the
rent, She gave me ev -'ry shil-ling there was in the till, And



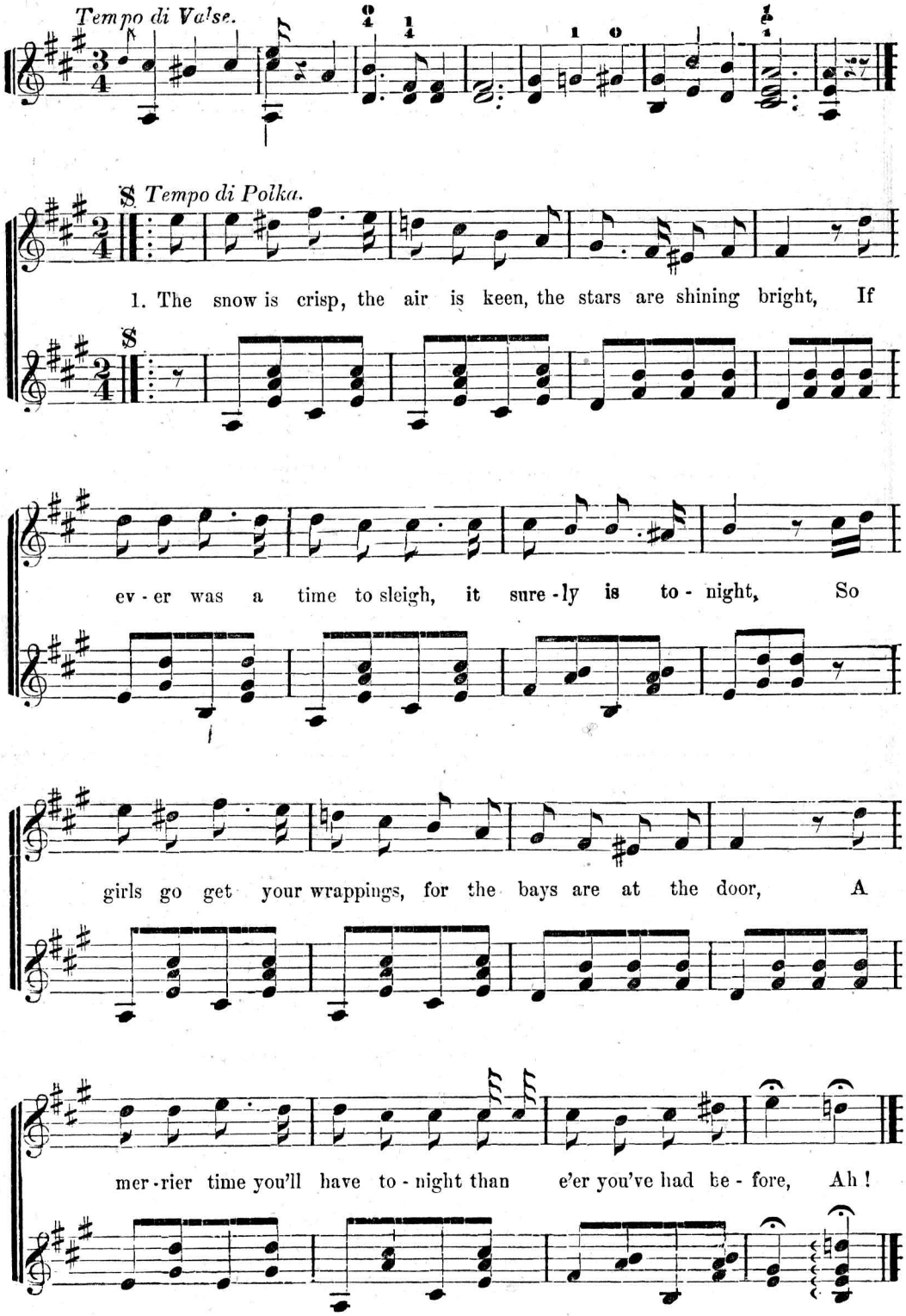
2

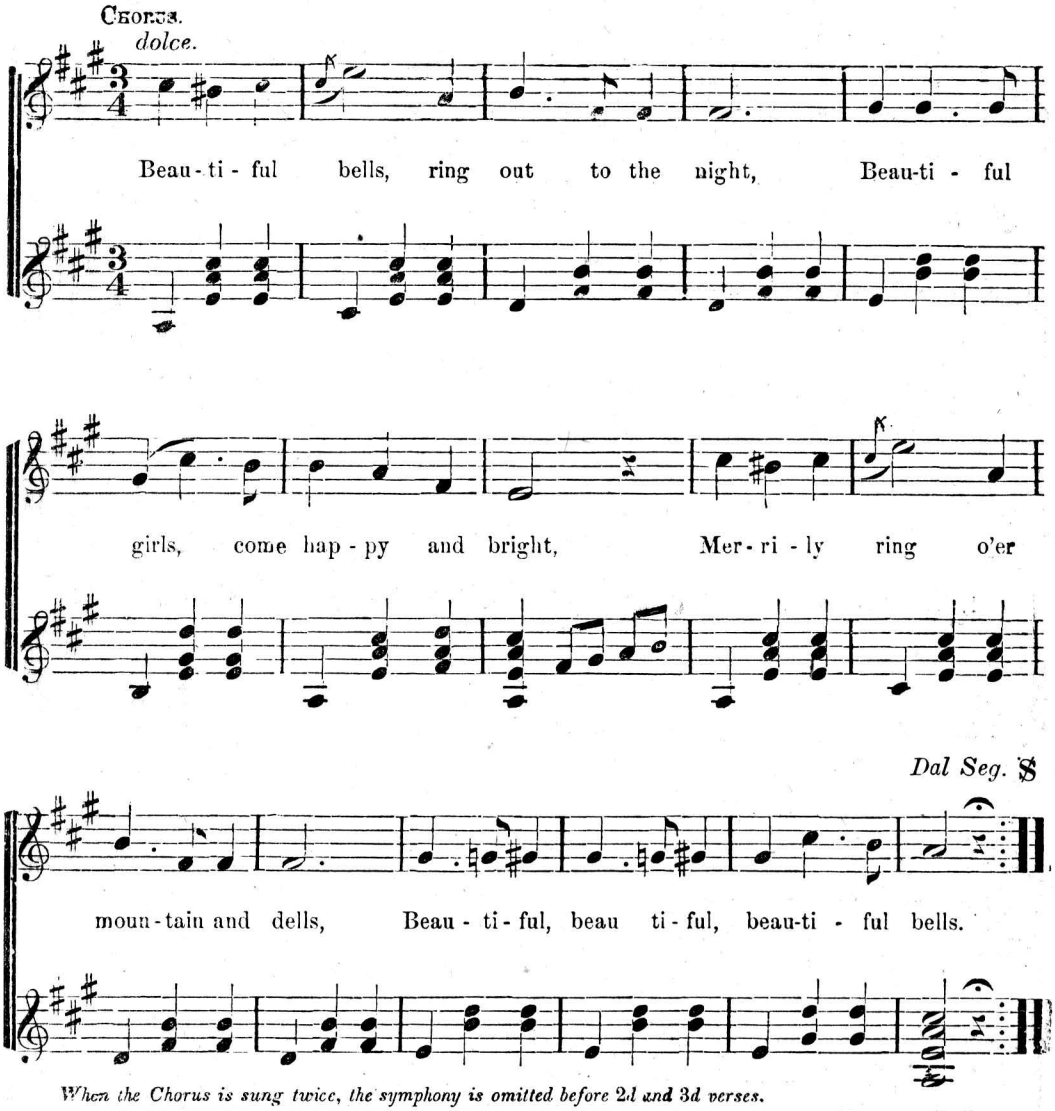
Oh, England is a purty place, of goold there is no lack,
I trudged from York to London with my scythe upon my back ;
The English girls are beautiful, their loves I dont decline,
The eating and the drinking too is beautiful and fine ;
But in a corner of my heart which nobody can see,
Two eyes of Irish blue are always peeping out at me !
Oh, Molly, darlin, never fear, I'm still your own dear boy—
Ould Ireland is my country, and my name is Pat Malloy.

3

From Ireland to America across the seas I roam,
And ev'ry shilling that I got, ah, shure I sent it home :
Me mother could'nt write, but oh there came from Father Boyce :
"Oh heaven bless you Pat," says she, "I hear my mother's voice !"
But now I'm going home again, as poor as I began,
To make a happy girl of Moll, and sure I think I can ;
Me pockets they are empty but me heart is filled wid joy :
For ould Ireland is me country, and my name is Pat Malloy.

BEAUTIFUL BELLS.





When the Chorus is sung twice, the symphony is omitted before 2d and 3d verses.

2

You will not say the night is cold, or chill the wintry blast,
When by your side a faithful heart is beating warm and fast,
It's really wonderful how much this mortal frame endures,
When eyes are looking love to eyes, and a hand is pressing yours,
Beautiful bells, **&c.**

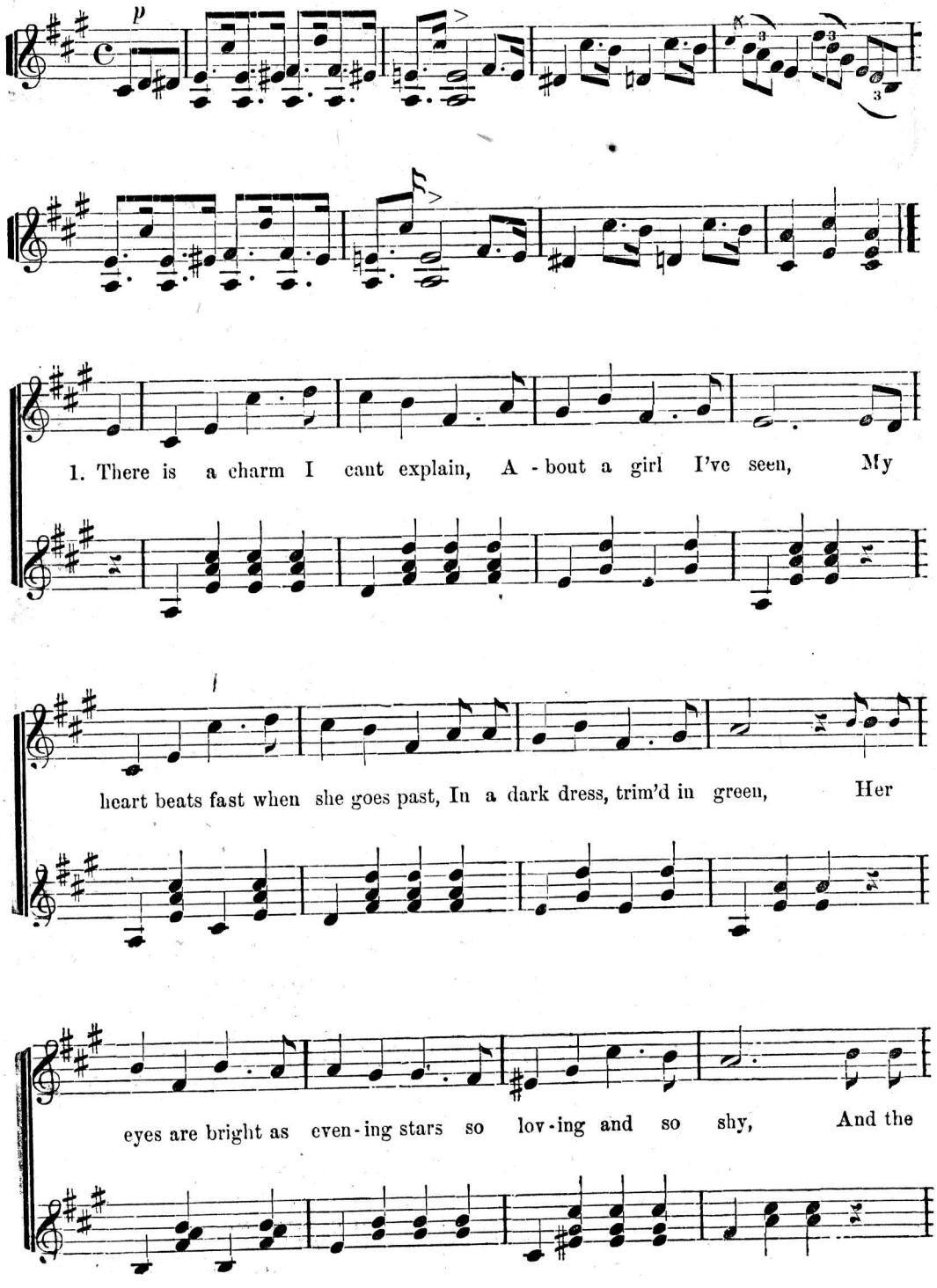
3

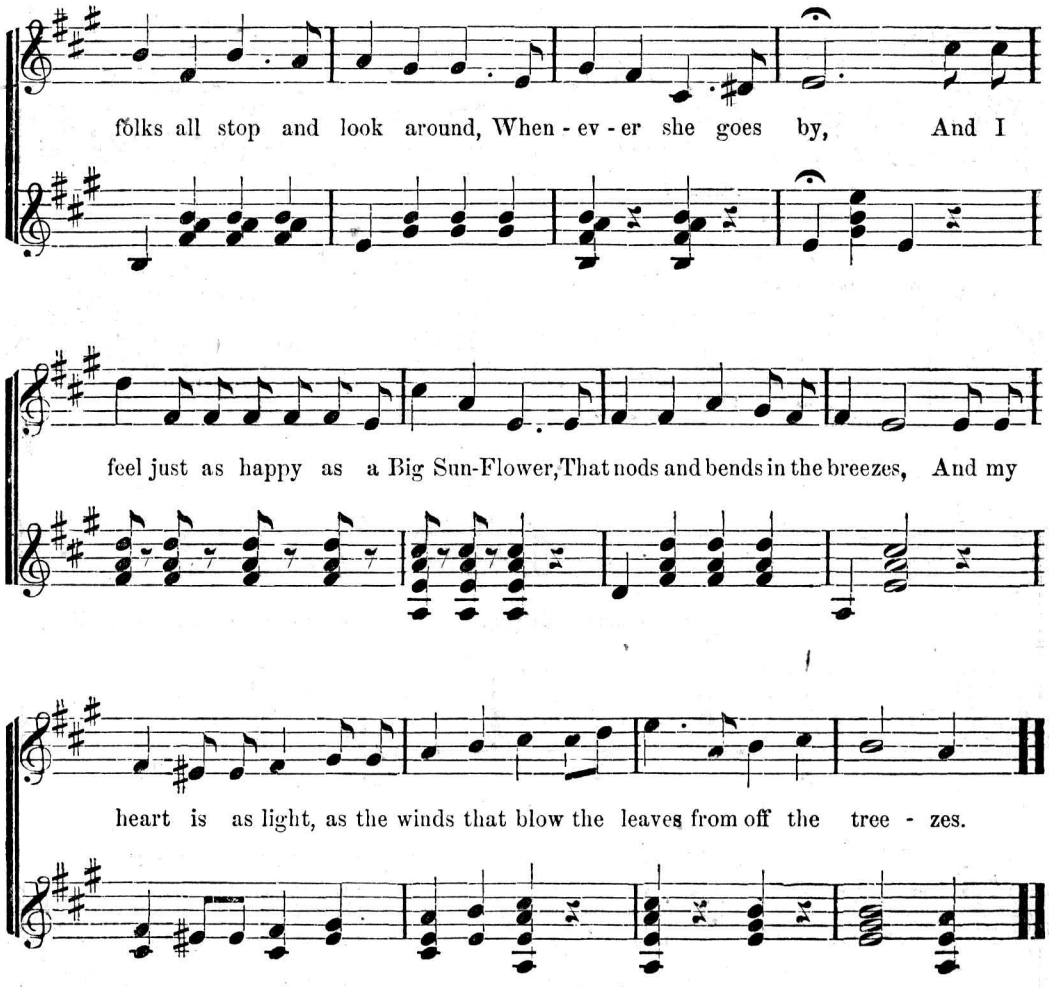
Our gallant bays are stepping high, and laughing all the way,
Though what they may be laughing at, I really cannot say ;
They hear low silv'ry whispers, and they ring their tiny bells,
It almost seems a wedding peal, so each the other tells.
Beautiful bells, **&c.**

THE BIG SUN-FLOWER.

As sung by Billy Emerson.

Tempo di danza.





2

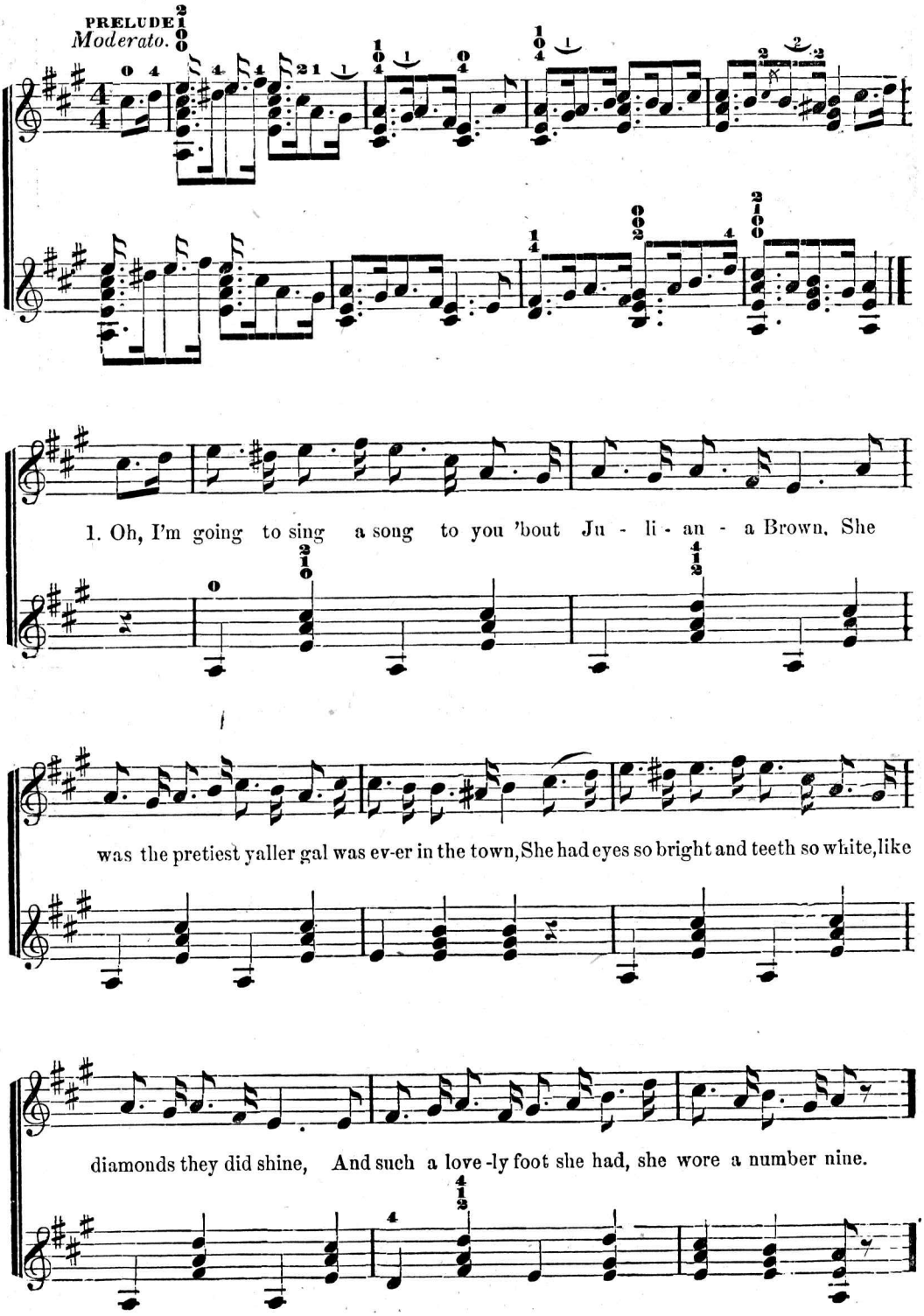
As days pass'd on and we became,
Like friends of olden times,
I thought the question I would pop,
And ask her to be mine,
But the answer I received next day;
How could she treat me so!
Instead of being mine for life
She simply answered "no."

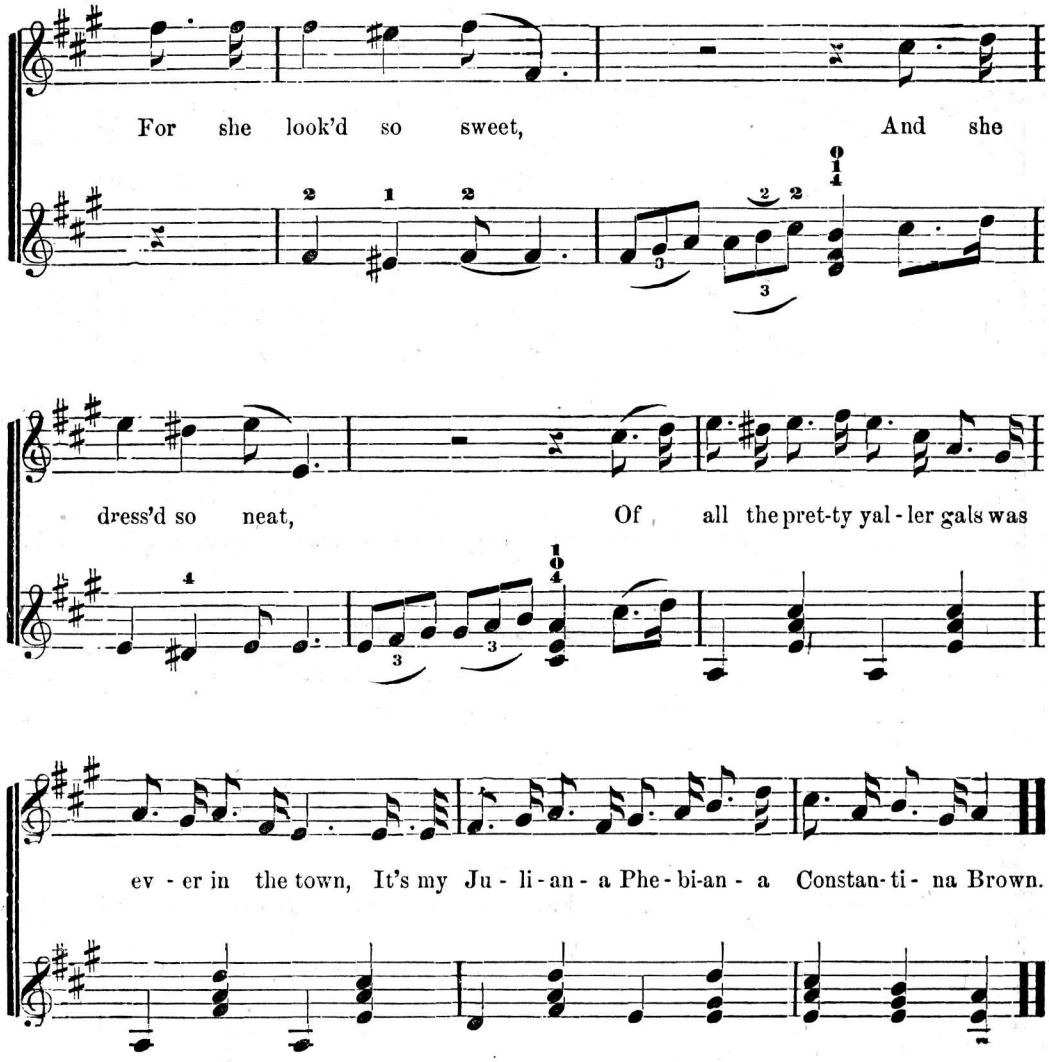
3

I went next day, dressed in my best,
This young girl for to see,
To ask her if she would explain
Why she had "shaken" me,
She said she really felt quite sad
To cause me such distress,
And when I said, "wont you be mine?"
Of course, she answered, "yes."

JULIANA PHEBIANA CONSTANTINA BROWN.

By permission of the Publisher, F. Blume.





The first 4 measures of the Prelude may be omitted, before the 2d and 3d verses.

2

Oh, the first time that I saw her, she was dress'd up to the teeth,
The look that she then gave me nearly took away my breath,
I asked her if she would only be true to me
And when I'd sell my poodle dog, a married we would be.

CHORUS.

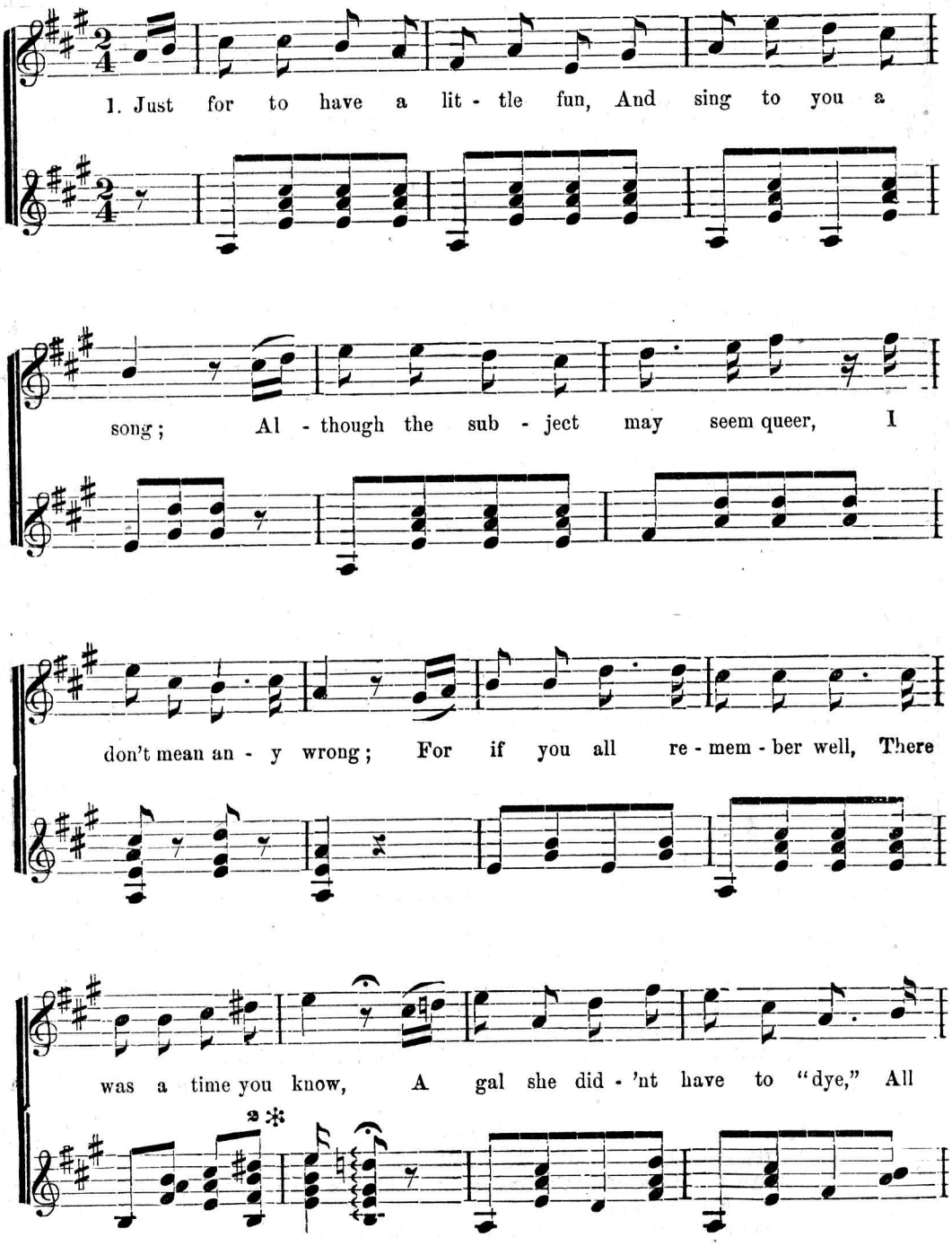
3

It's my Juliana Phebiana Constantina Brown,
She was the prettiest dancer for miles and miles around:
For when we went to balls her like was never seen
For she was sure to be the Belle and I the Belgerine.

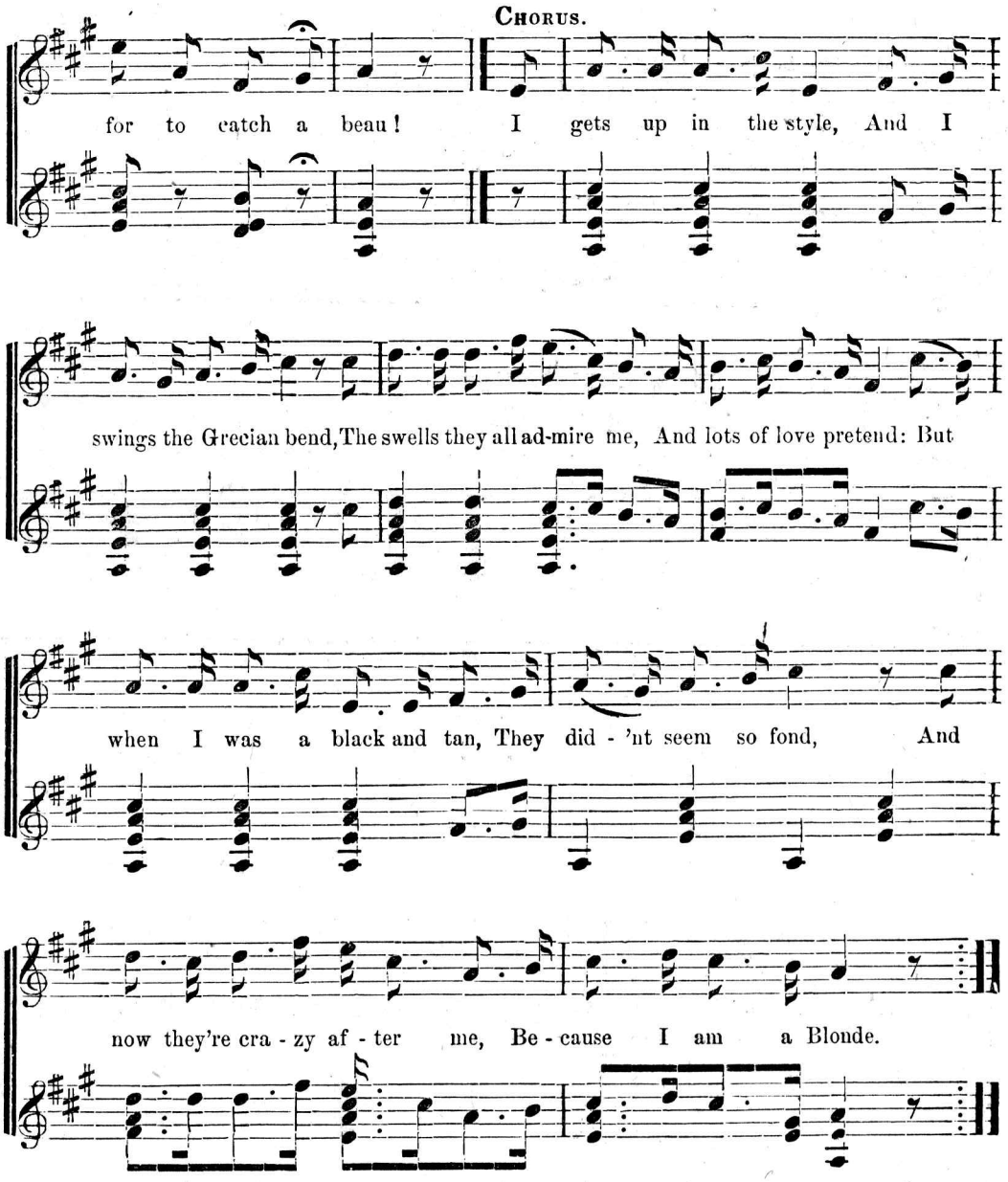
CHORUS.

BECAUSE I AM A BLONDE.

Words by SAUL SERTREW.



CHORUS.



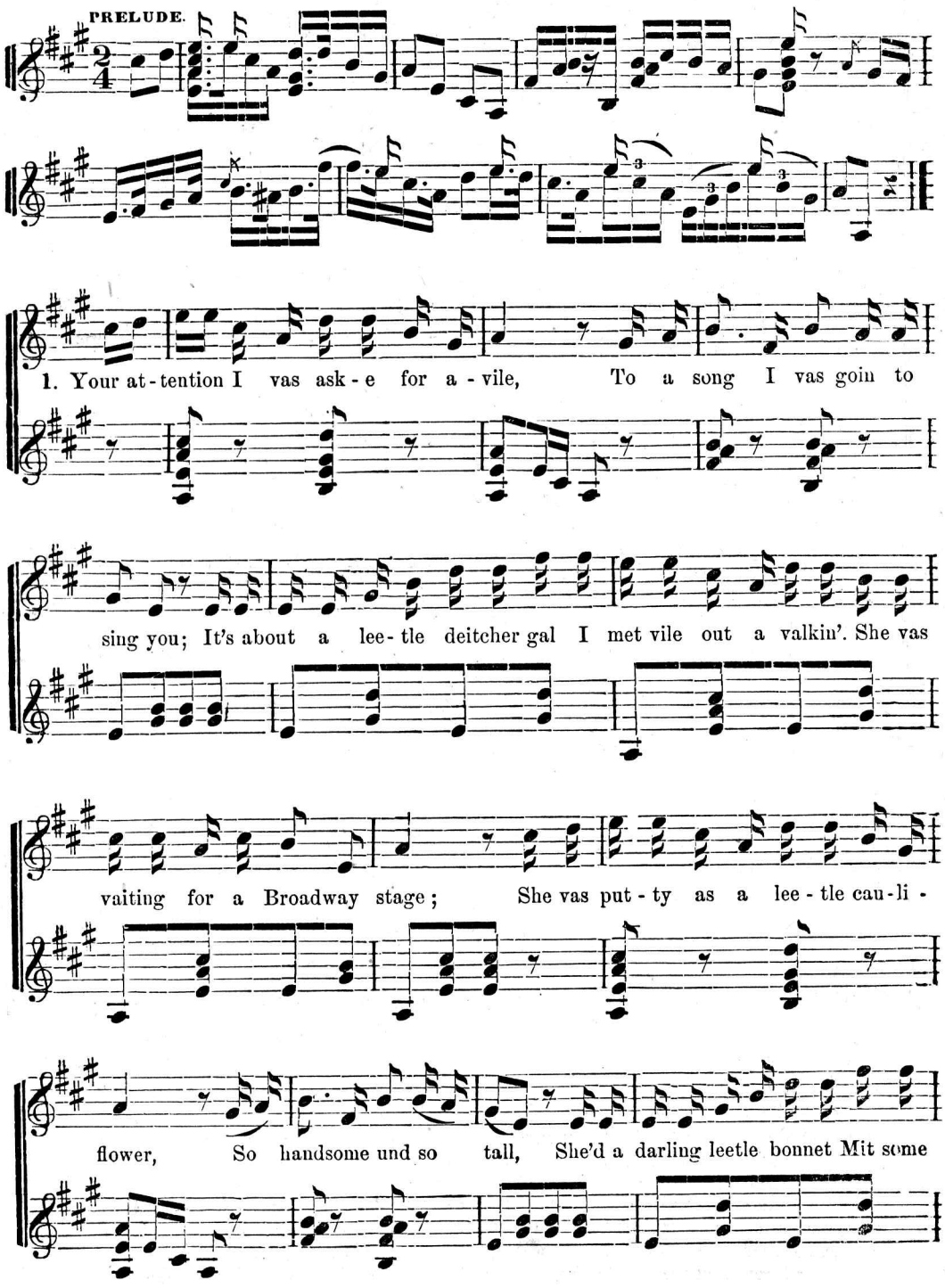
2 A lovely head of raven curls
Once set men "raving" mad,
But now we have to "tow" the mark,
The fact is mighty sad.
You dip your head in lemonade
And hang it out to dry,
O, that's the way to please the men,
And catch the fellows eye.
I gets up in the style, &c.

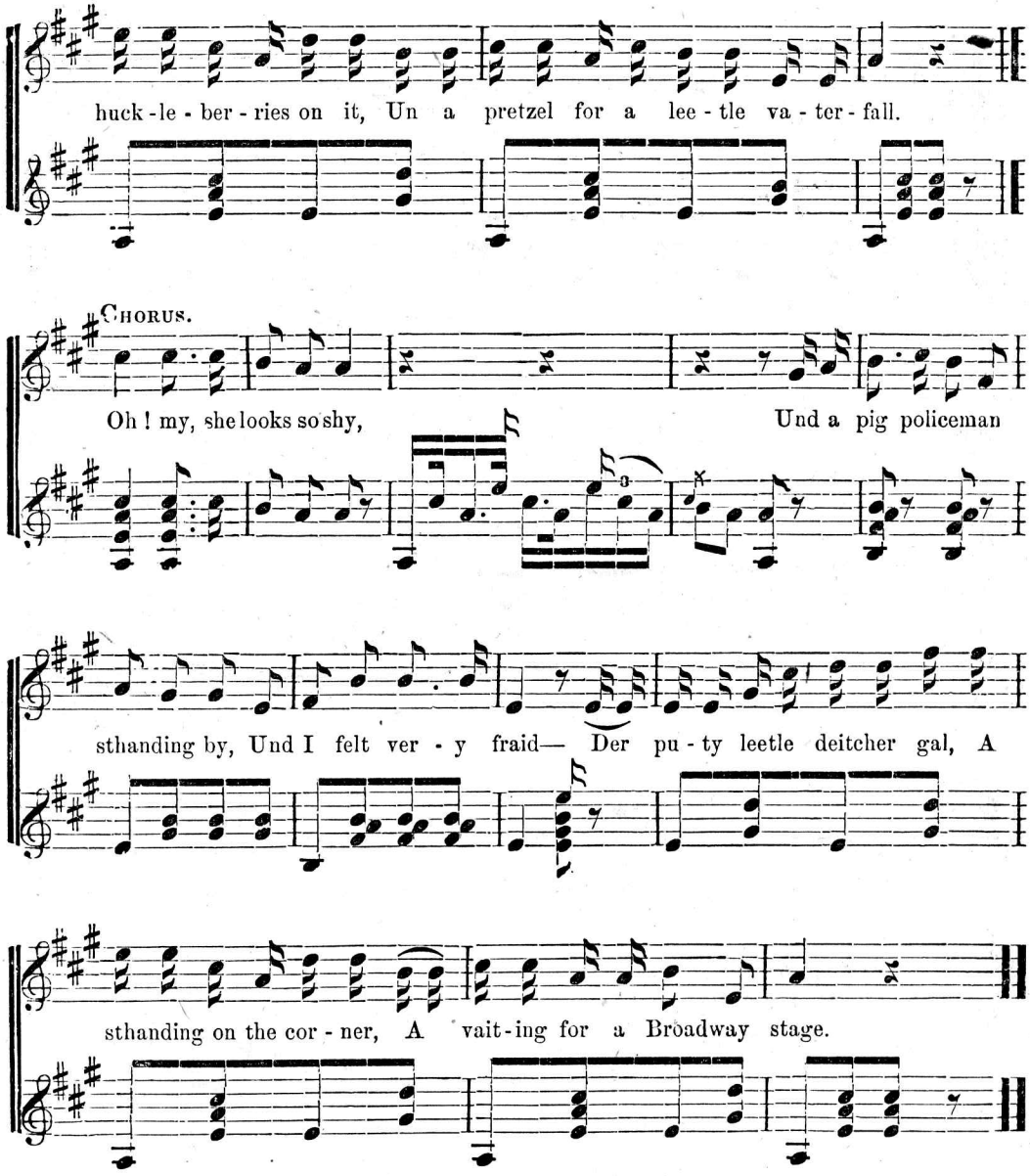
3 So up and down the Streets I go,
I'm bound to be in "Style,"
With twenty yards of painted hair,
As slick as olive "ile"—
And though they pile the "taxes" on,
We never need despond,
They put the stamp on home made goods,
But never tax the Blonde.
I gets up in the style, &c.

DAT DEITCHER GAL DAT VINKED OF ME.

A PARODY.

As sung by J. K. Buckley.



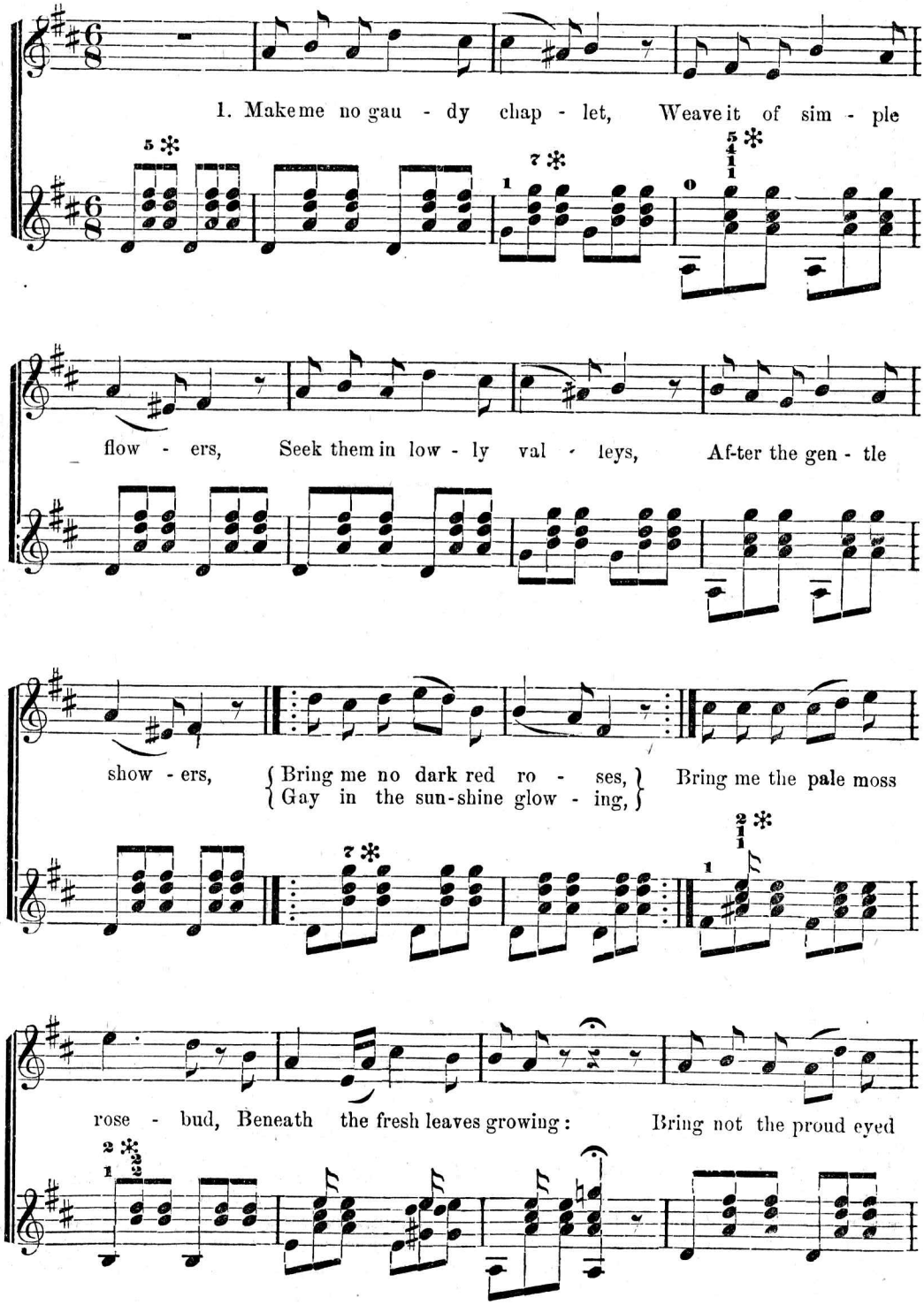


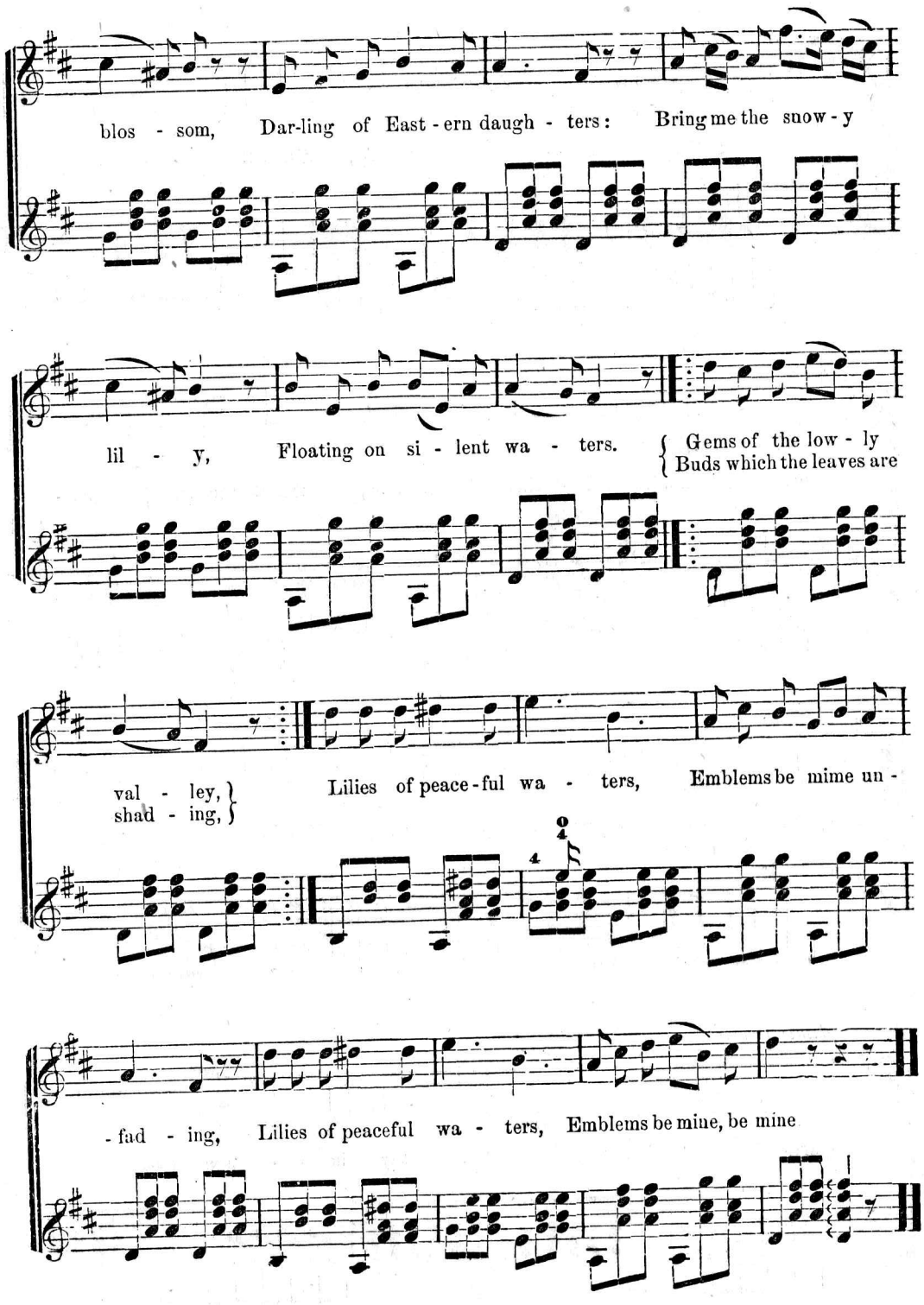
2 I immediately asked her name,
She say it vas Miss Blimer;
She vas vorking for some fellers
Dot vas making umberellers,
Und she live on the Second Avenue.
I told her what I come by her house.
Of she vould tell the numer,
She say of you love me much,
Write a letter to me in Dutch,
Und I meet yon if de vedder vas'nt snow.
Oh! my she looked shy, &c.

3 I meet her on last Sunday efternoon,
We vas bin up py her daddy:
He vas a leetle Dutchman
Mit a healthy corporation,
Double prested on de left hand eye.
He aske me vot I vas a going to take,
Some Vine or Lager Beer.
Take yust vot you blease,
Noodle soup, Limburger cheese,
For I dink you vas so hunkey on der goose.
Oh! my she looked so shy, &c.

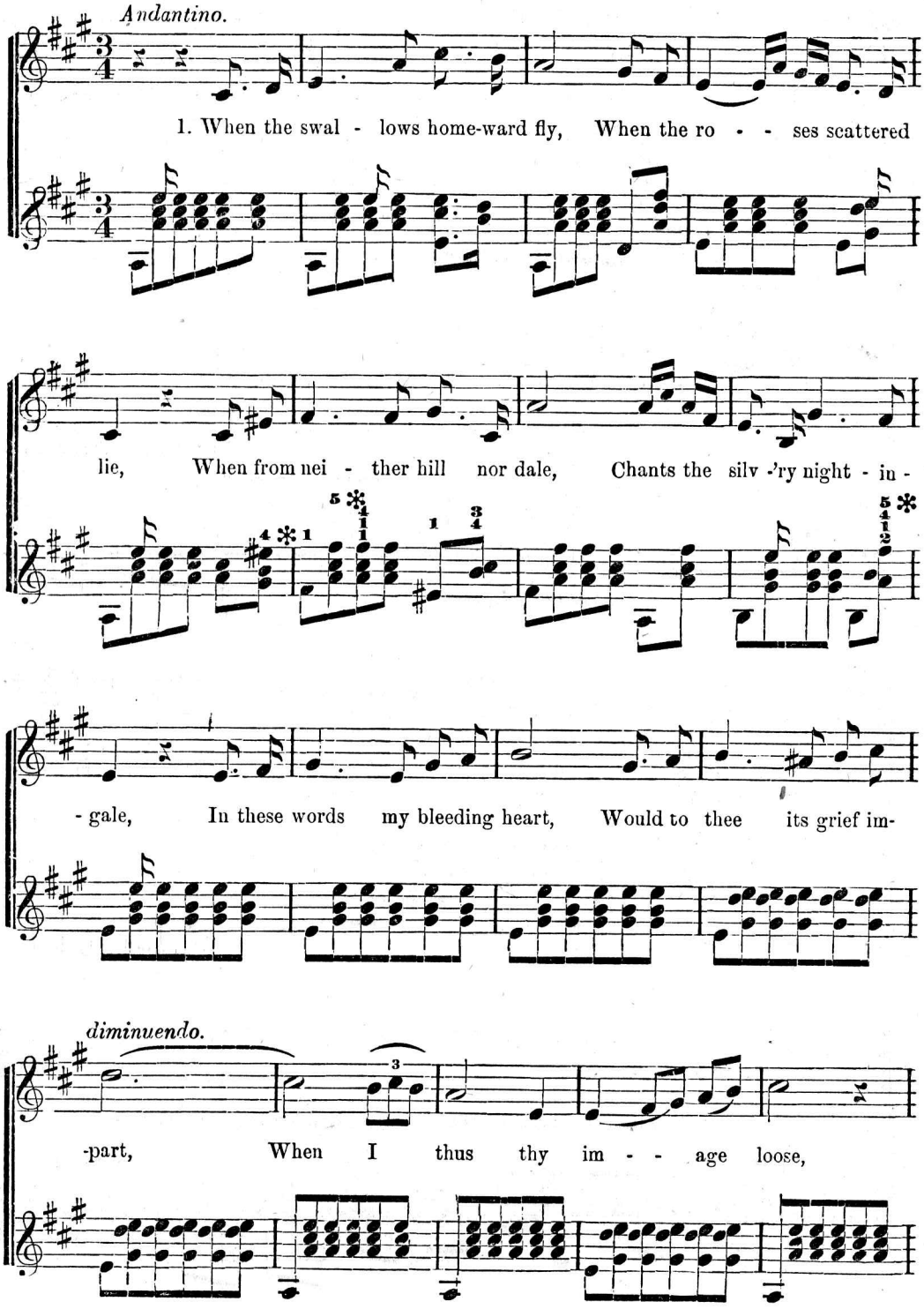
MAKE ME NO GAUDY CHAPLET.

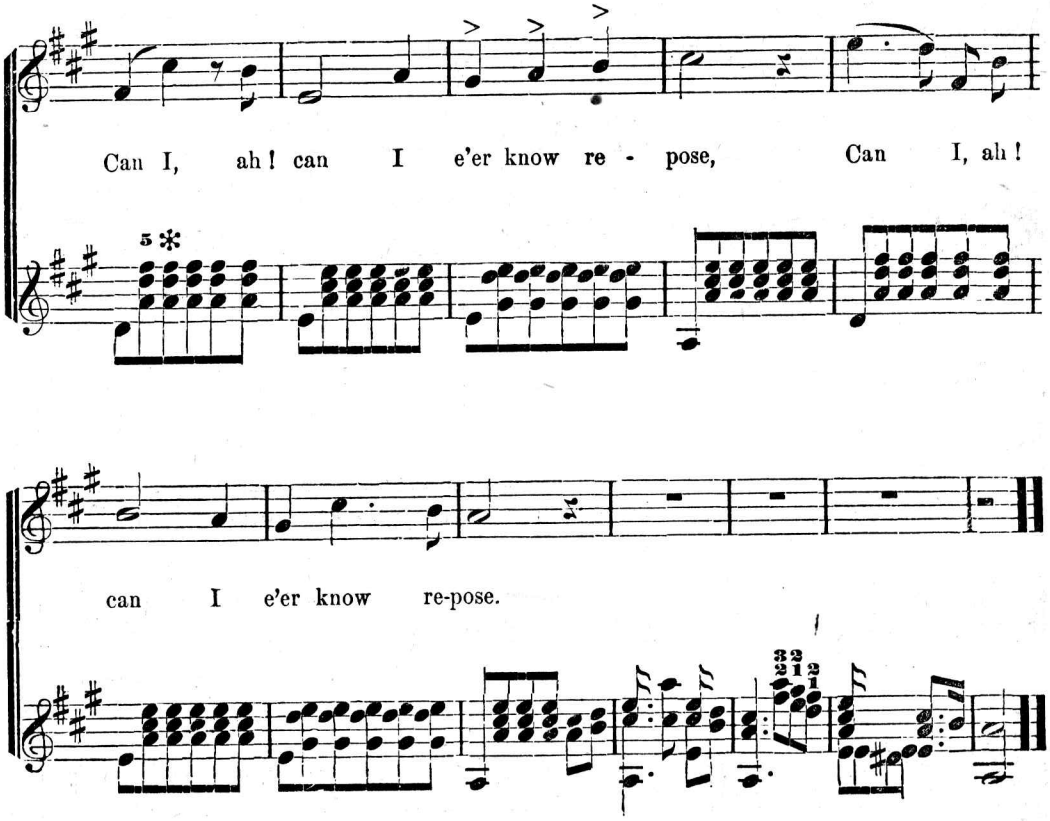
DONIZETTI




blos - som, Dar-ling of East-ern daugh - ters: Bring me the snow-y
lil - y, Floating on si - lent wa - ters. Gems of the low - ly
Buds which the leaves are
val - ley,
shad - ing,
Lilies of peace-ful wa - ters, Emblems be mine un -
- fad - ing, Lilies of peaceful wa - ters, Emblems be mine, be mine

WHEN THE SWALLOWS HOMEWARD FLY.





2.

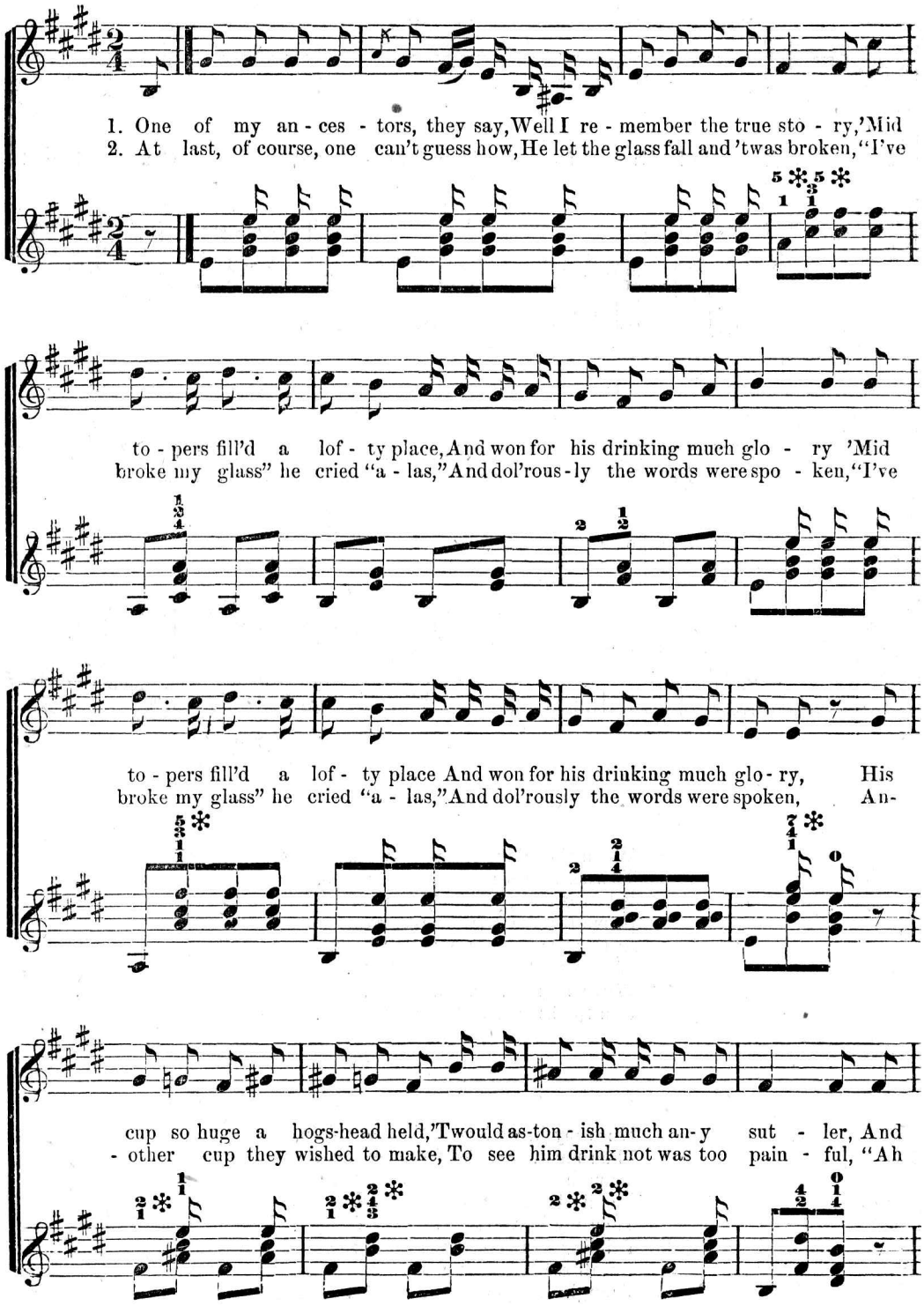
When the white swan southward roves
To seek at noon the orange groves,
When the red tints of the west
Prove the sun has gone to rest,
In these words my bleeding heart
Would to thee its grief impart:
When I thus thy image loose,
Can I, ah! can I e'er know repose.

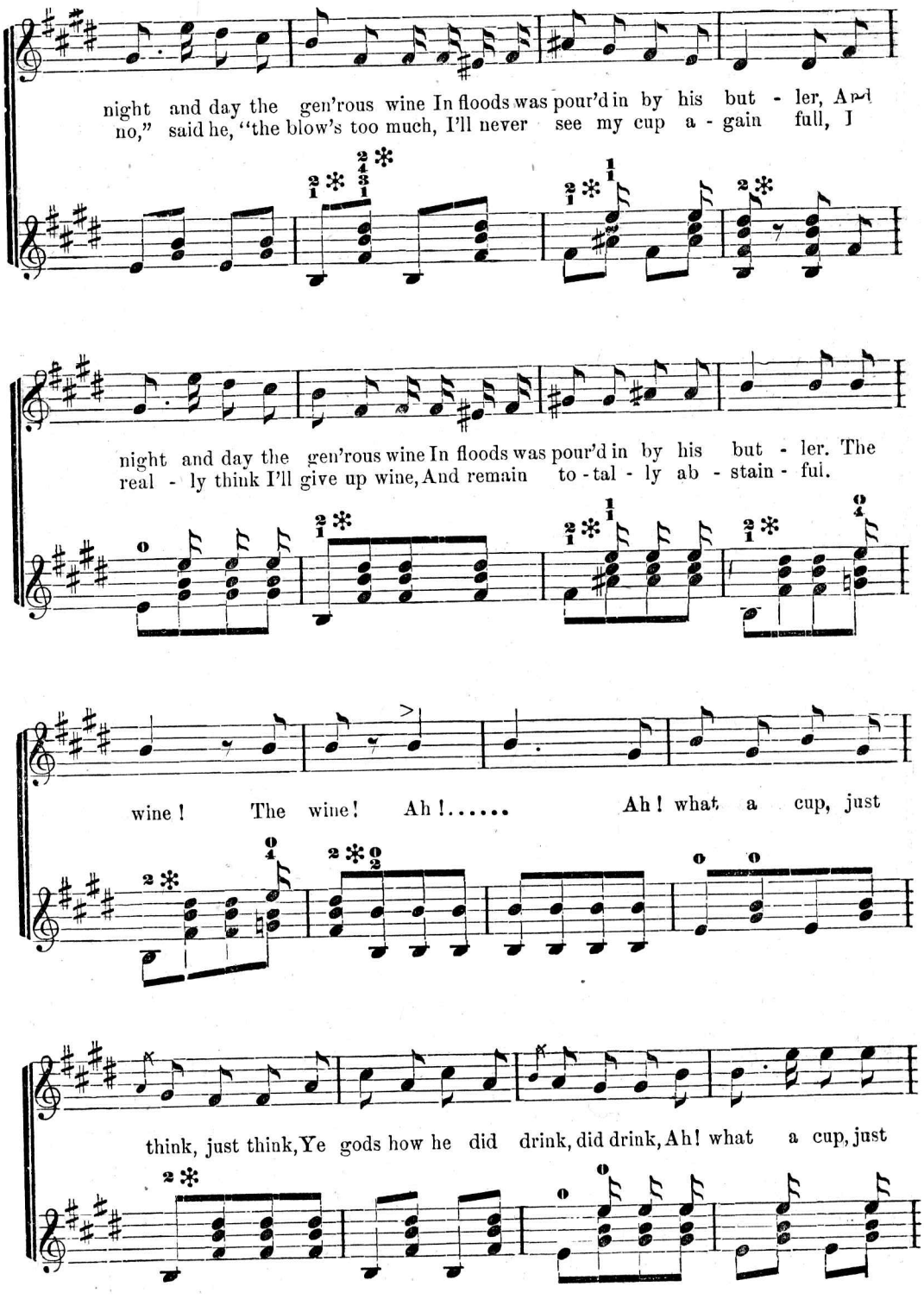
3.

Hush my heart! why thus complain,
Thou must, too, thy woes contain:
Though on earth no more we rove
Loudly breathing vows of love
Thou my heart must find relief
Yeilding to these words belief;
I shall see thy form again
Though to-day we part in pain.

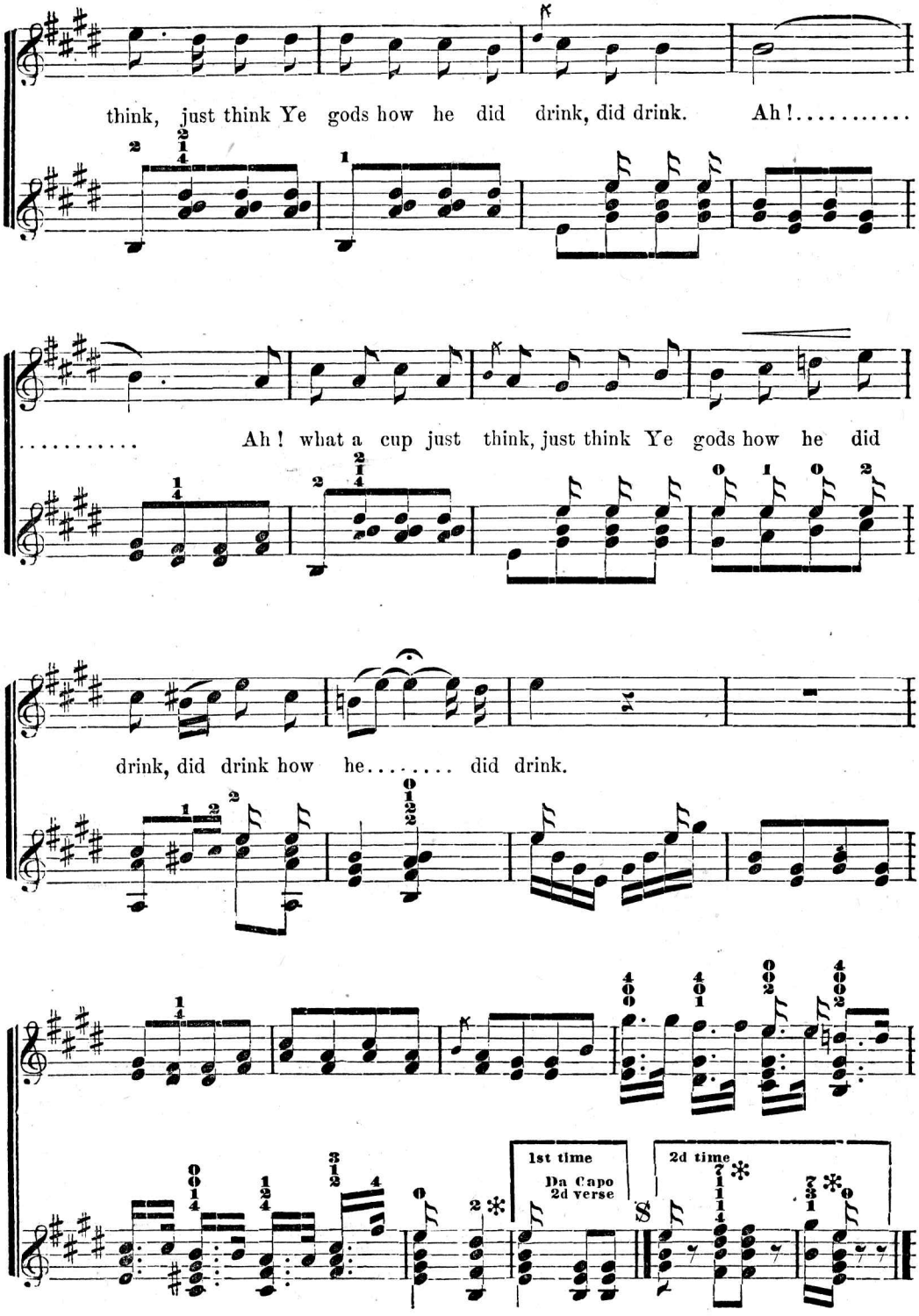
DRINKING SONG.

From the GRAND DUCHESS OF GIRCLSTEIN.




night and day the gen'rous wine In floods was pour'd in by his but - ler, And
no," said he, "the blow's too much, I'll never see my cup a - gain full, I
night and day the gen'rous wine In floods was pour'd in by his but - ler. The
real - ly think I'll give up wine, And remain to - tal - ly ab - stain - ful.
wine! The wine! Ah!..... Ah! what a cup, just
think, just think, Ye gods how he did drink, did drink, Ah! what a cup, just

DRINKING SONG. CONCLUDED.

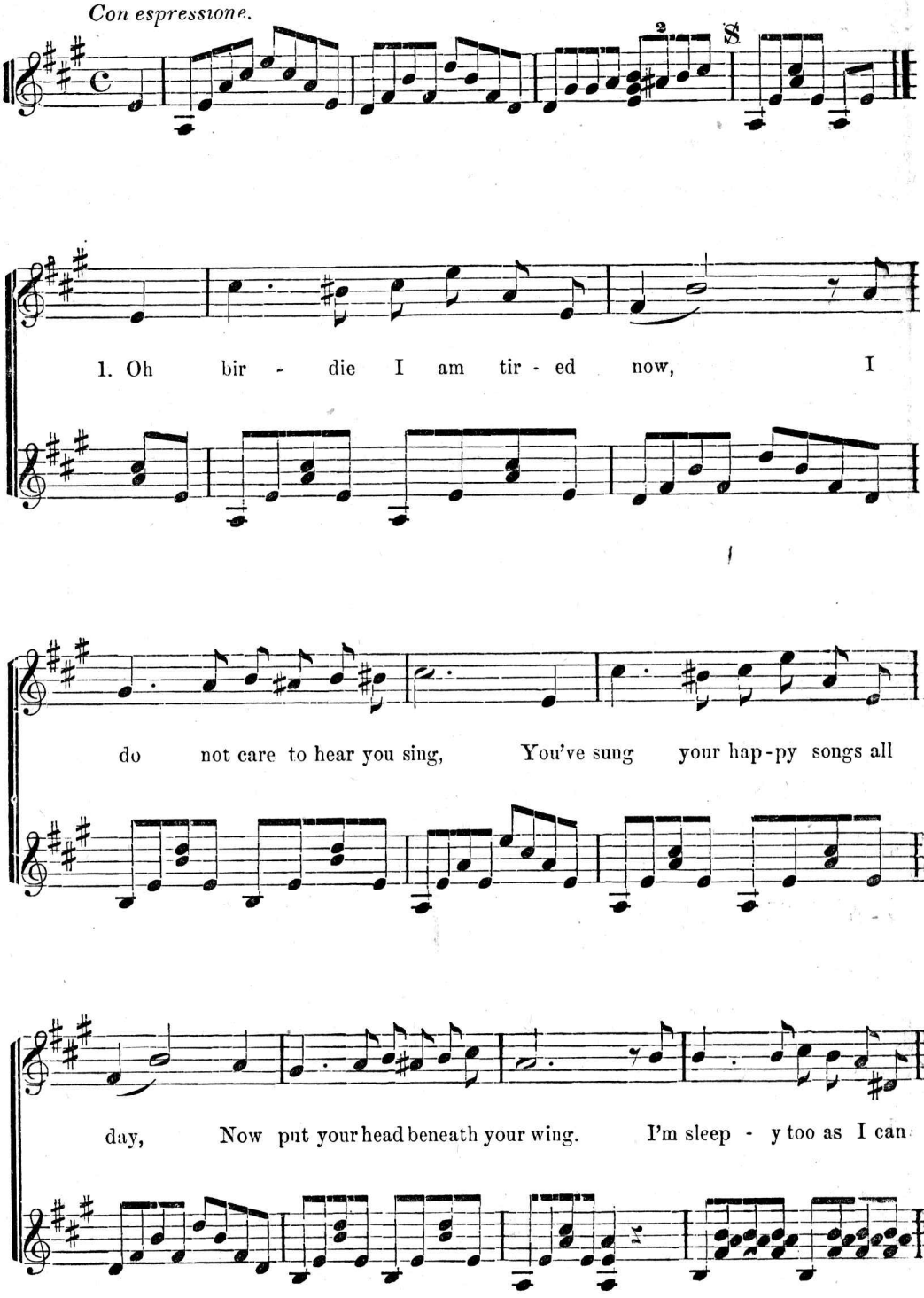


PUT ME IN MY LITTLE BED.

Words by DEXTER SMITH.

Music by C. A. WHITE.

Con espressione.



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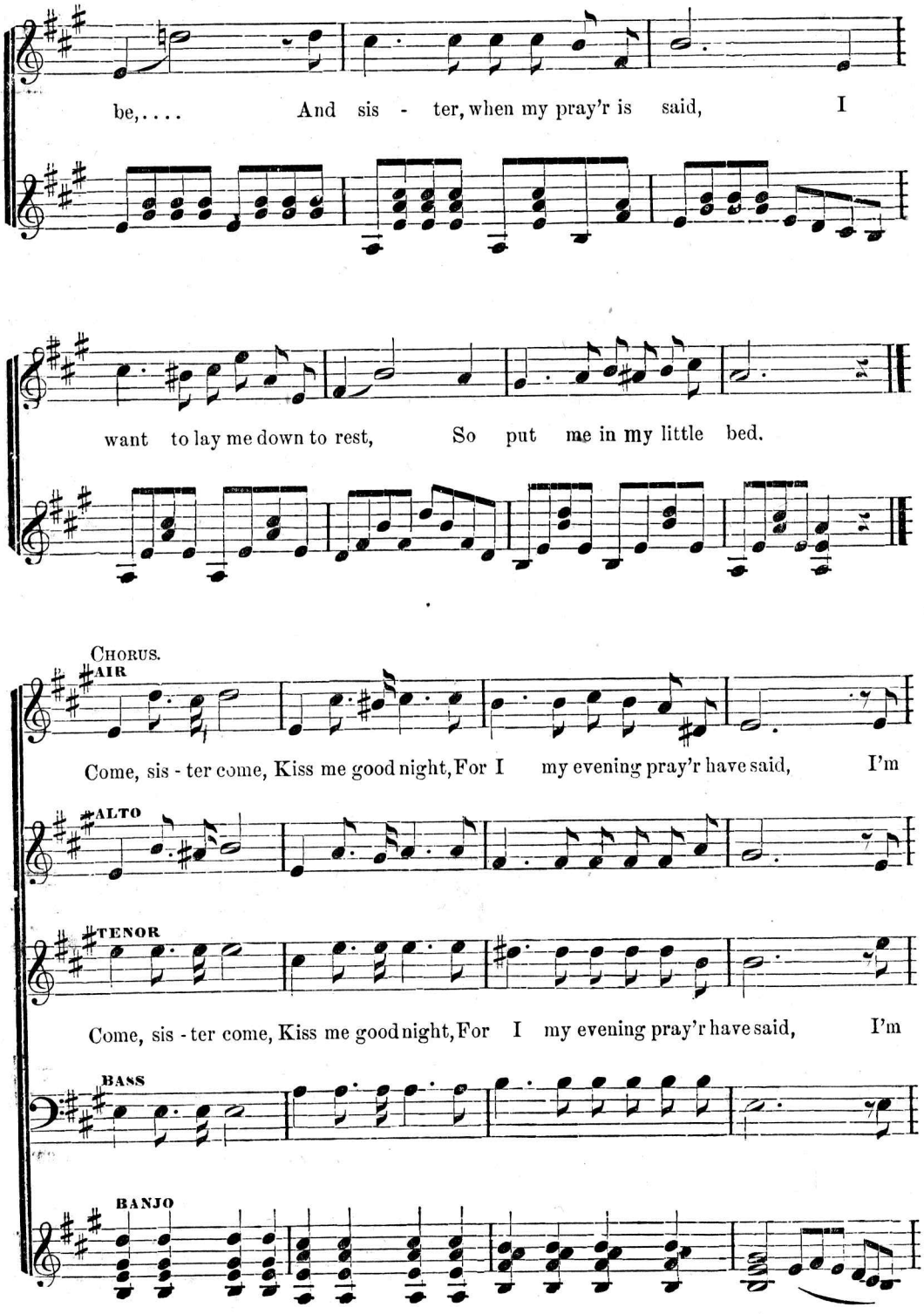
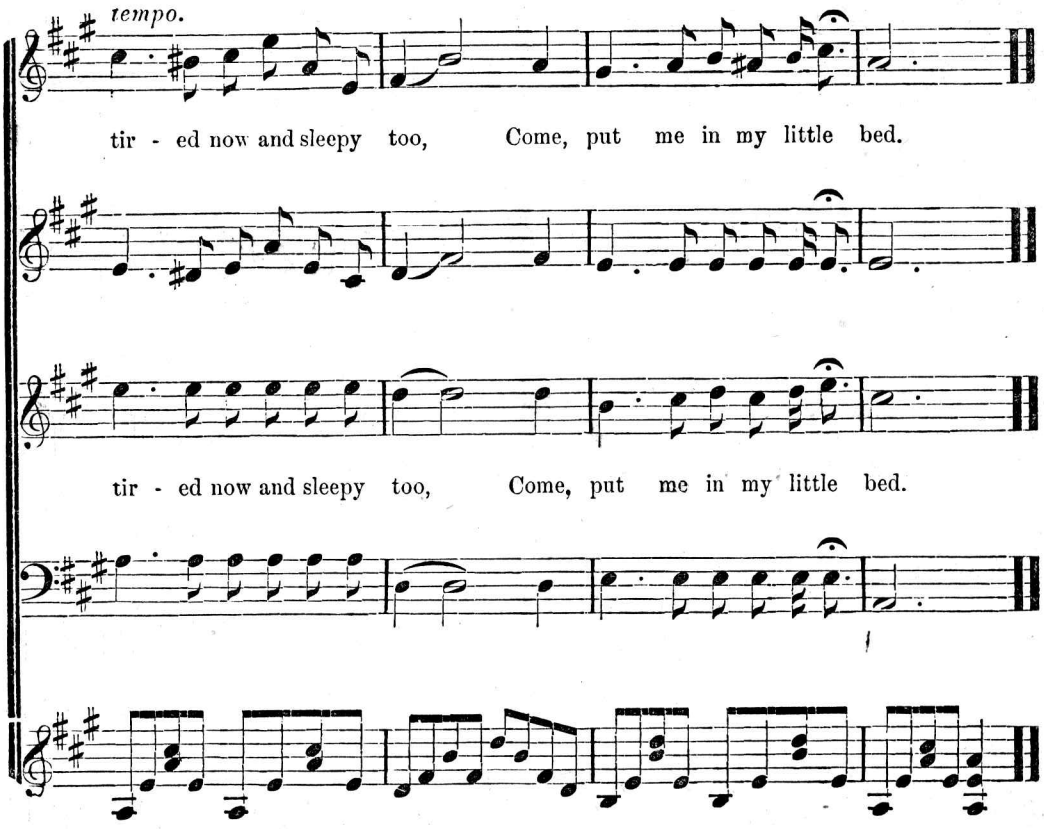
PUT ME IN MY LITTLE BED. CONTINUED.



PUT ME IN MY LITTLE BED. CONCLUDED.



2.

Oh birdie I am tired now,
I do not care to hear you sing
You've sung your happy songs all day
Now never, never go astray.
I can't forget the day she died
She placed her hand upon my head
She whispered softly "keep my child,"
And then they told me she was dead.

CHORUS.

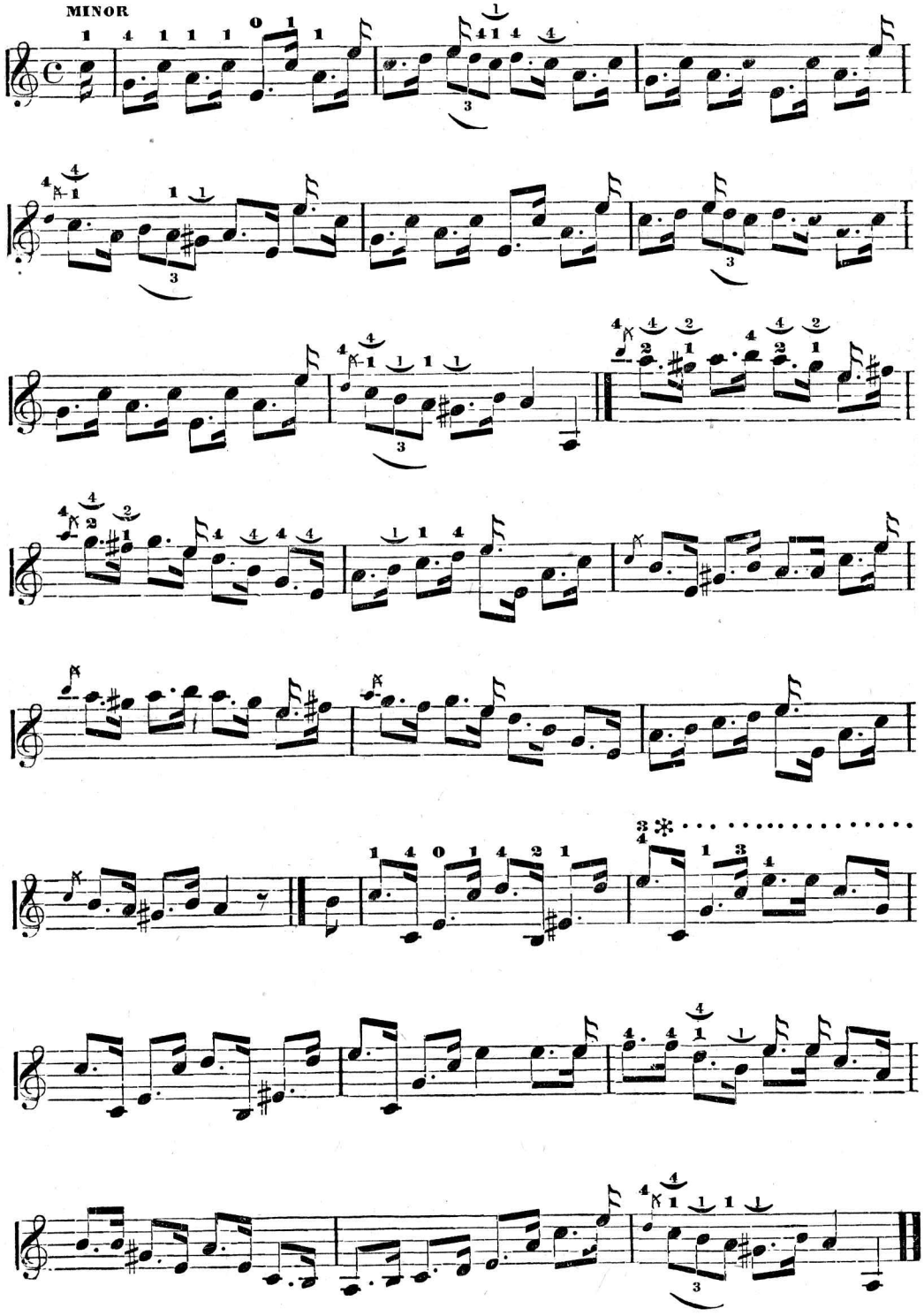
3.

Dear sister, come and hear my pray'r,
Now, ere I lay me down to sleep,
Within my heavenly Father's care,
While angels bright their vigils keep,
And let me ask of Him above,
To keep my soul in paths of right,
Oh ! let me thank Him for His love
Ere I shall say my last "good night."

CHORUS.

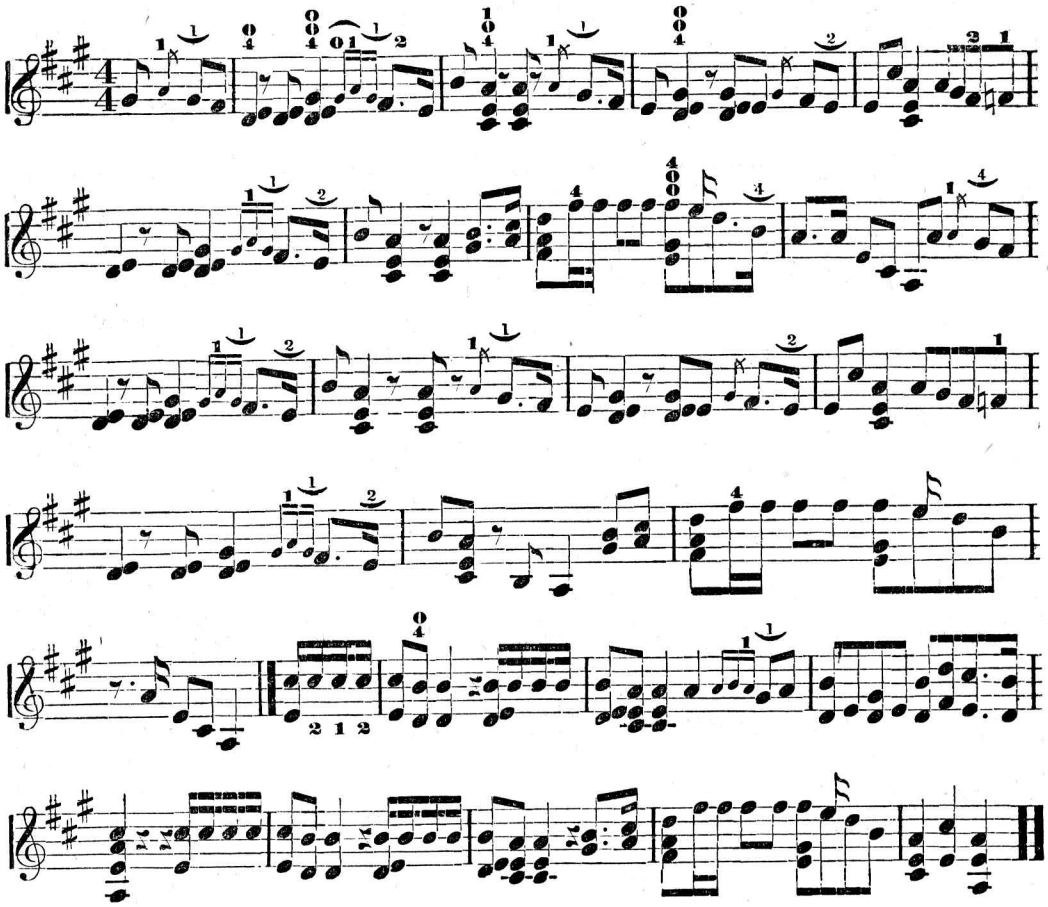
BISBEE'S FAVORITE JIG.

G. H. Bisbee



THE MOCKING BIRD—With Variations.

Frank B. Converse.



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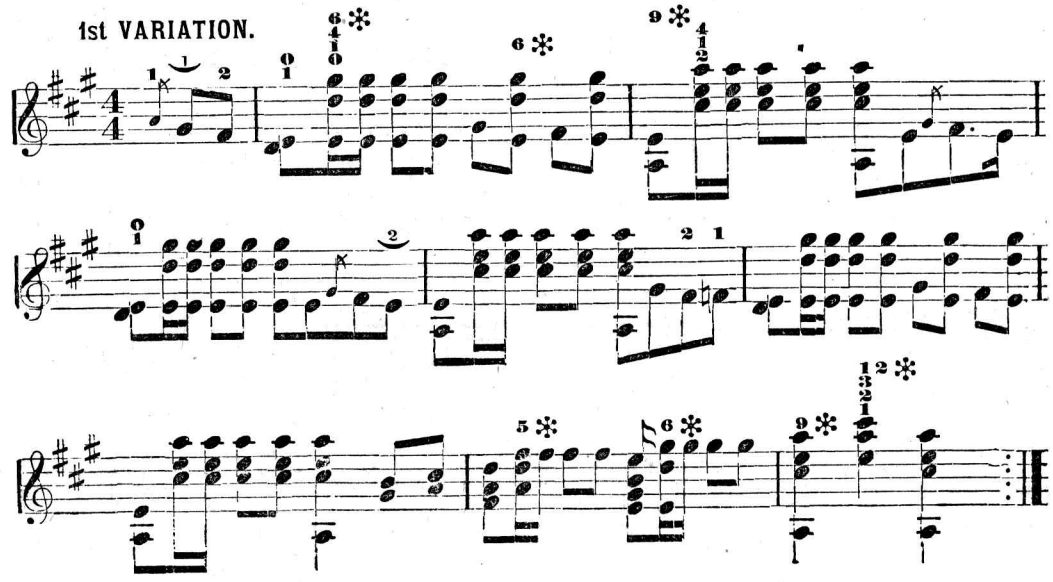

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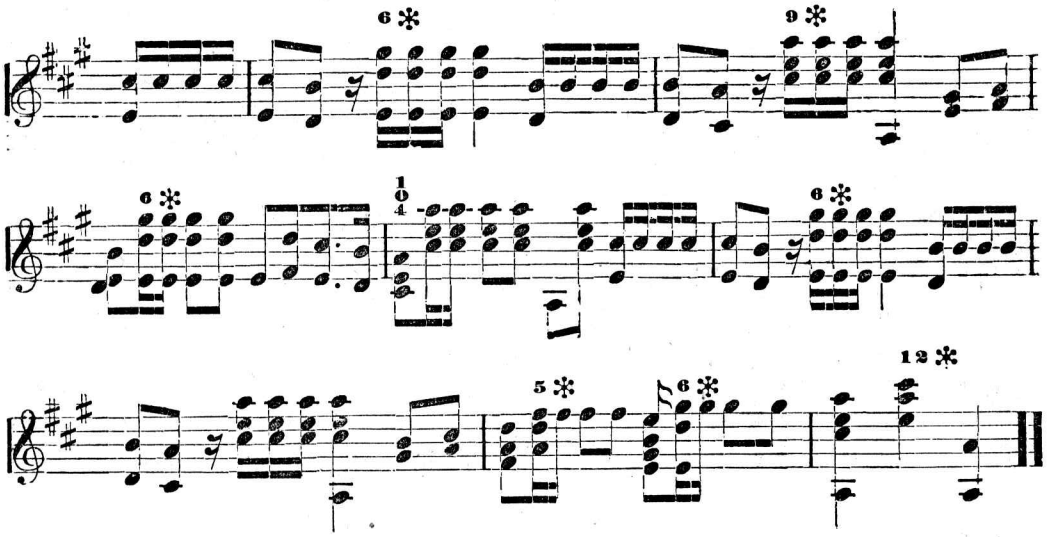

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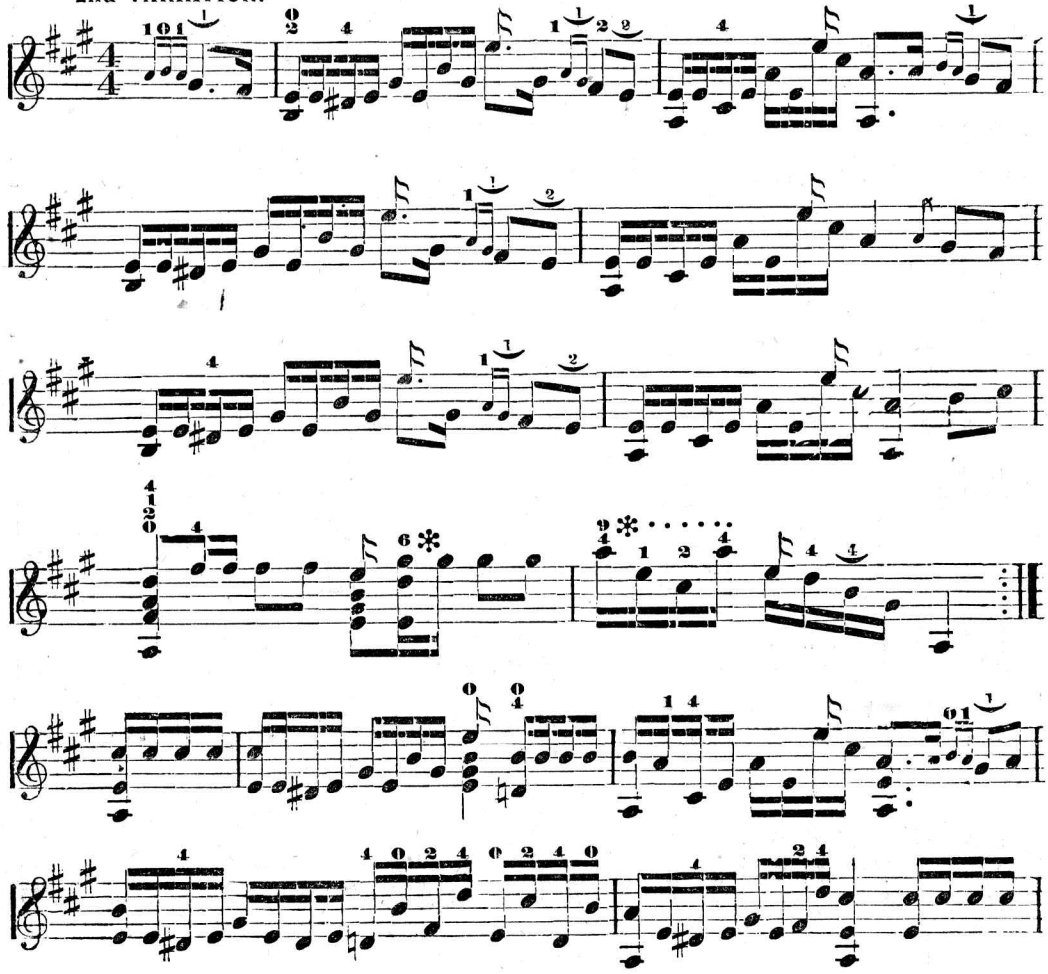

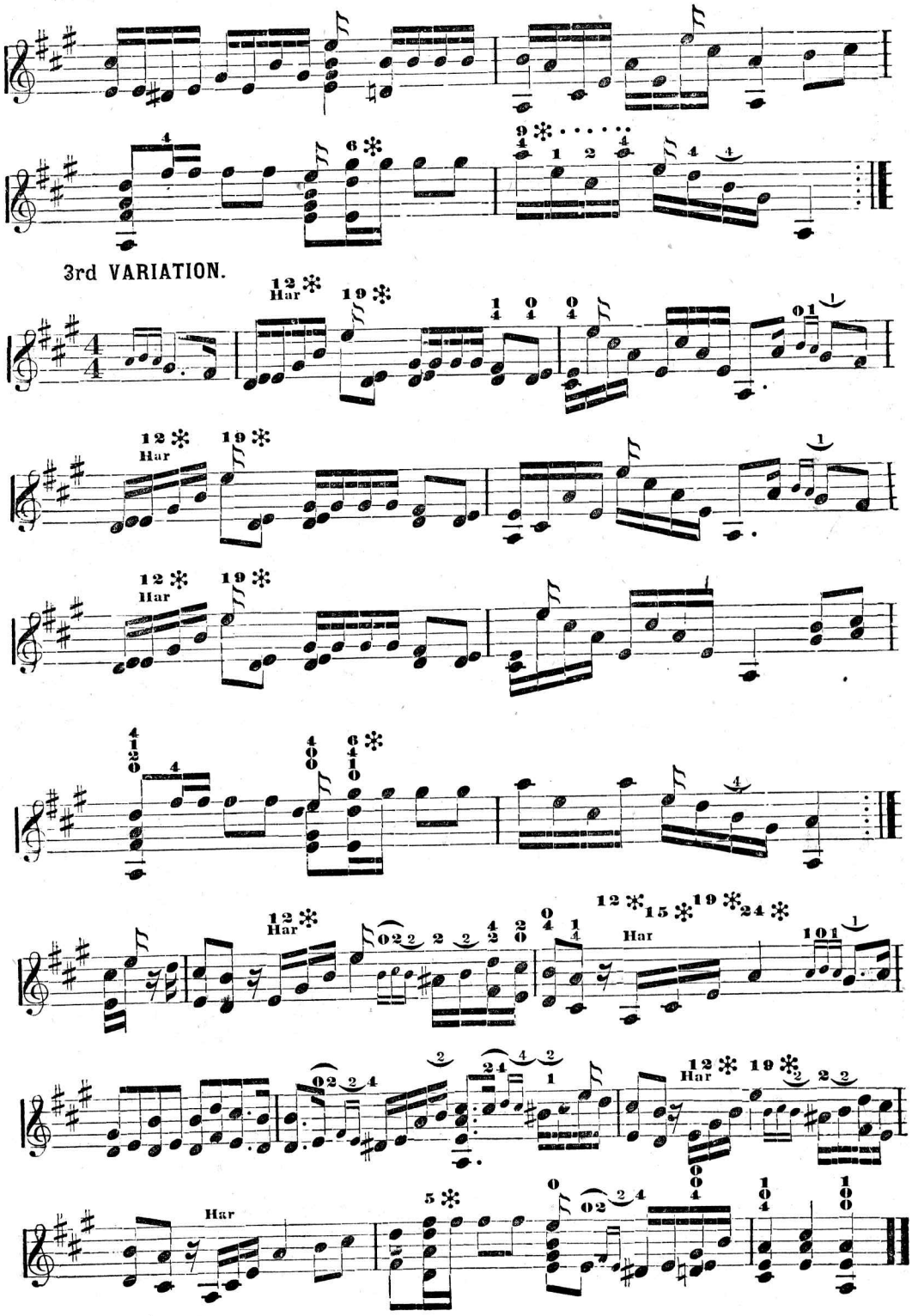
3rd VARIATION.
Har
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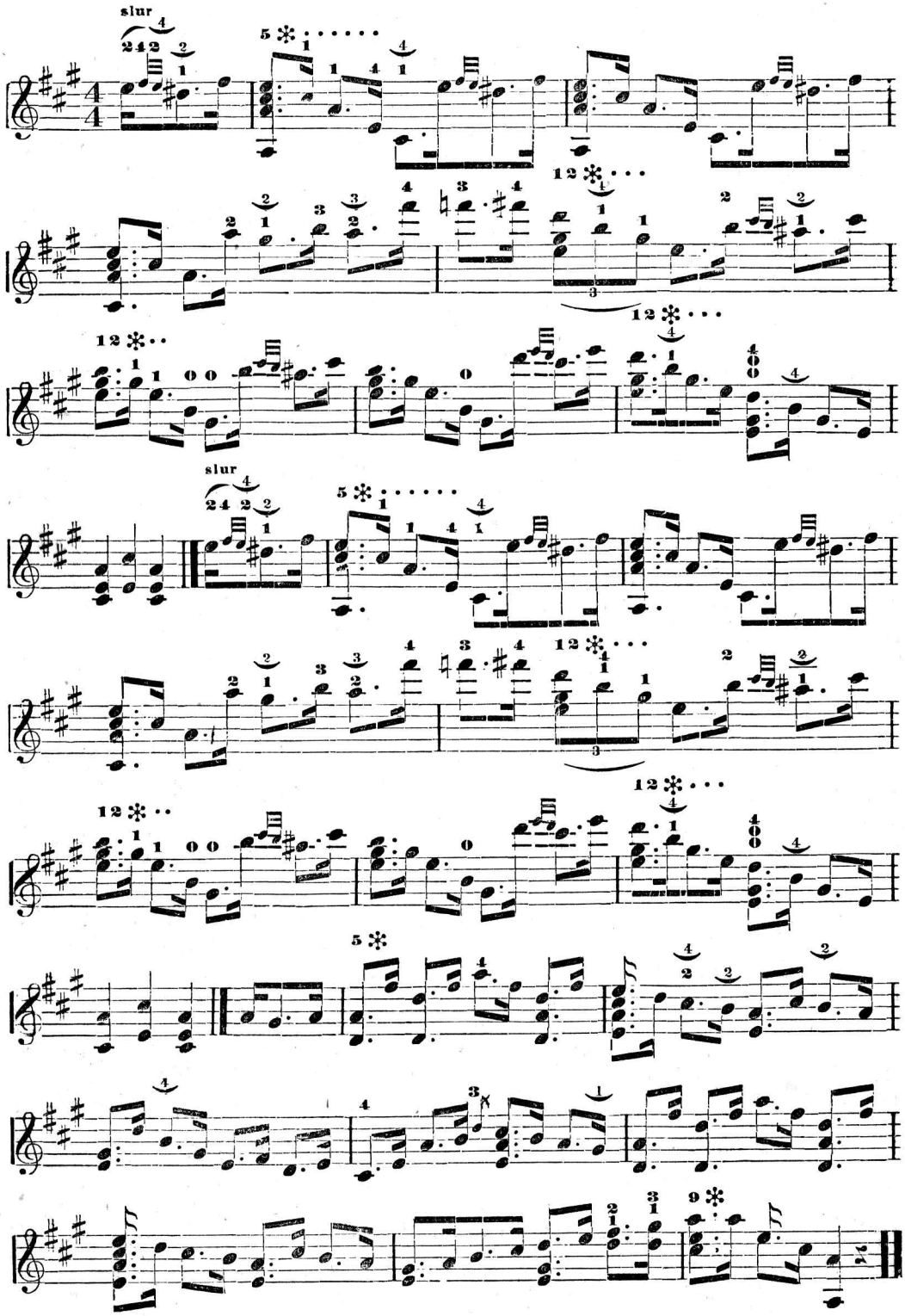
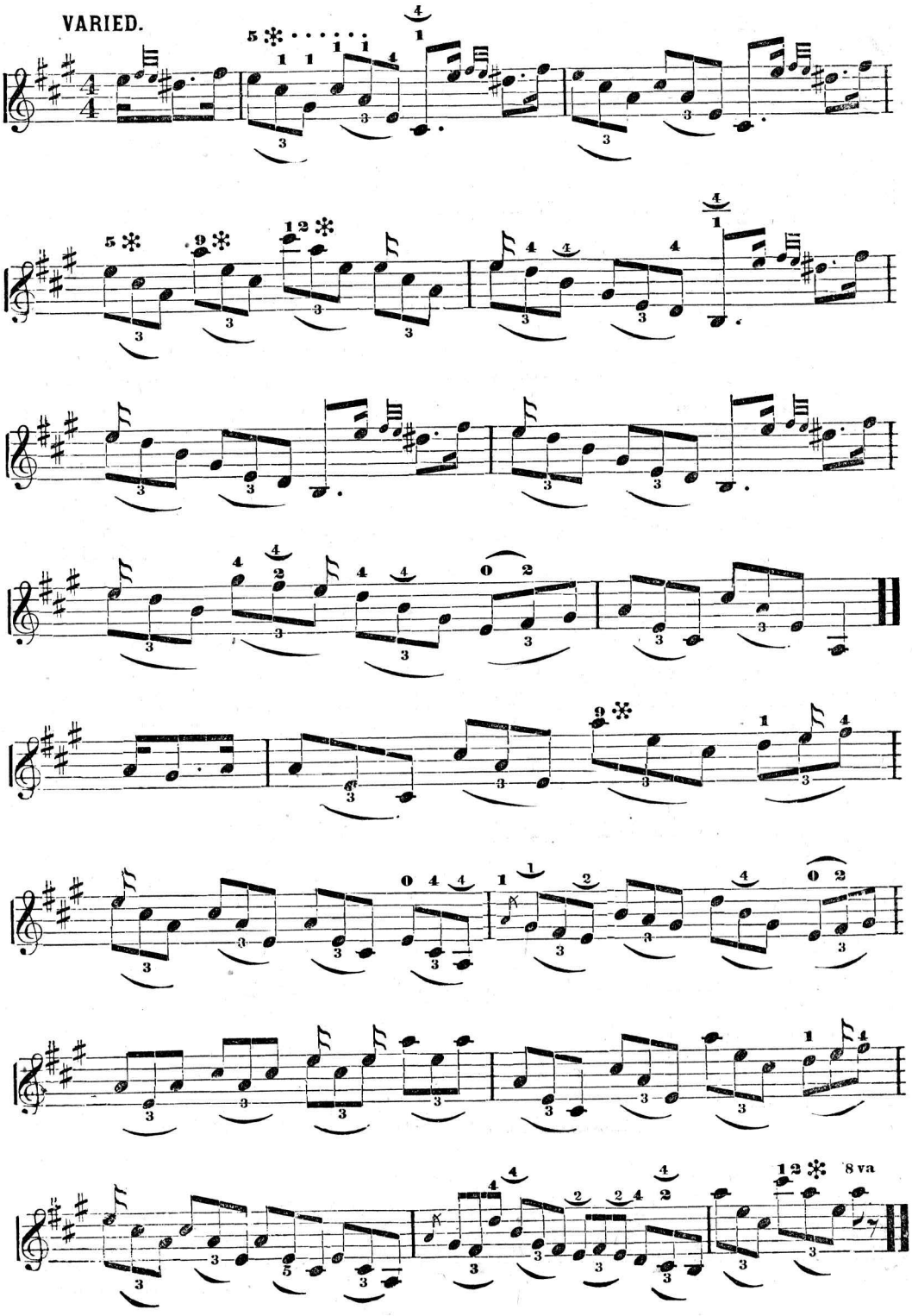
PAS DE MATELOT. VARIED.

FRANK B. CONVERSE.



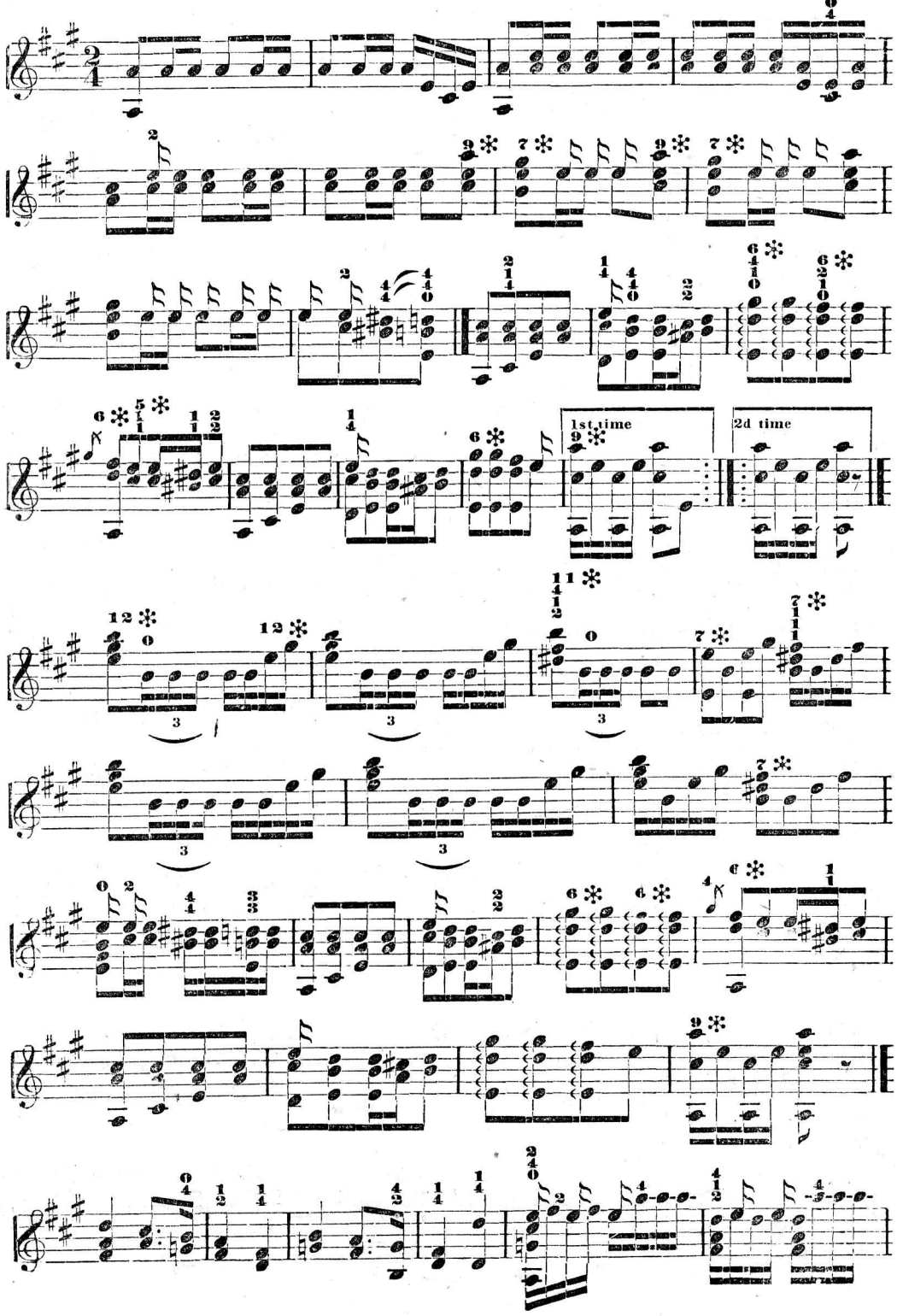
PAS DE MATELOT. CONCLUDED.

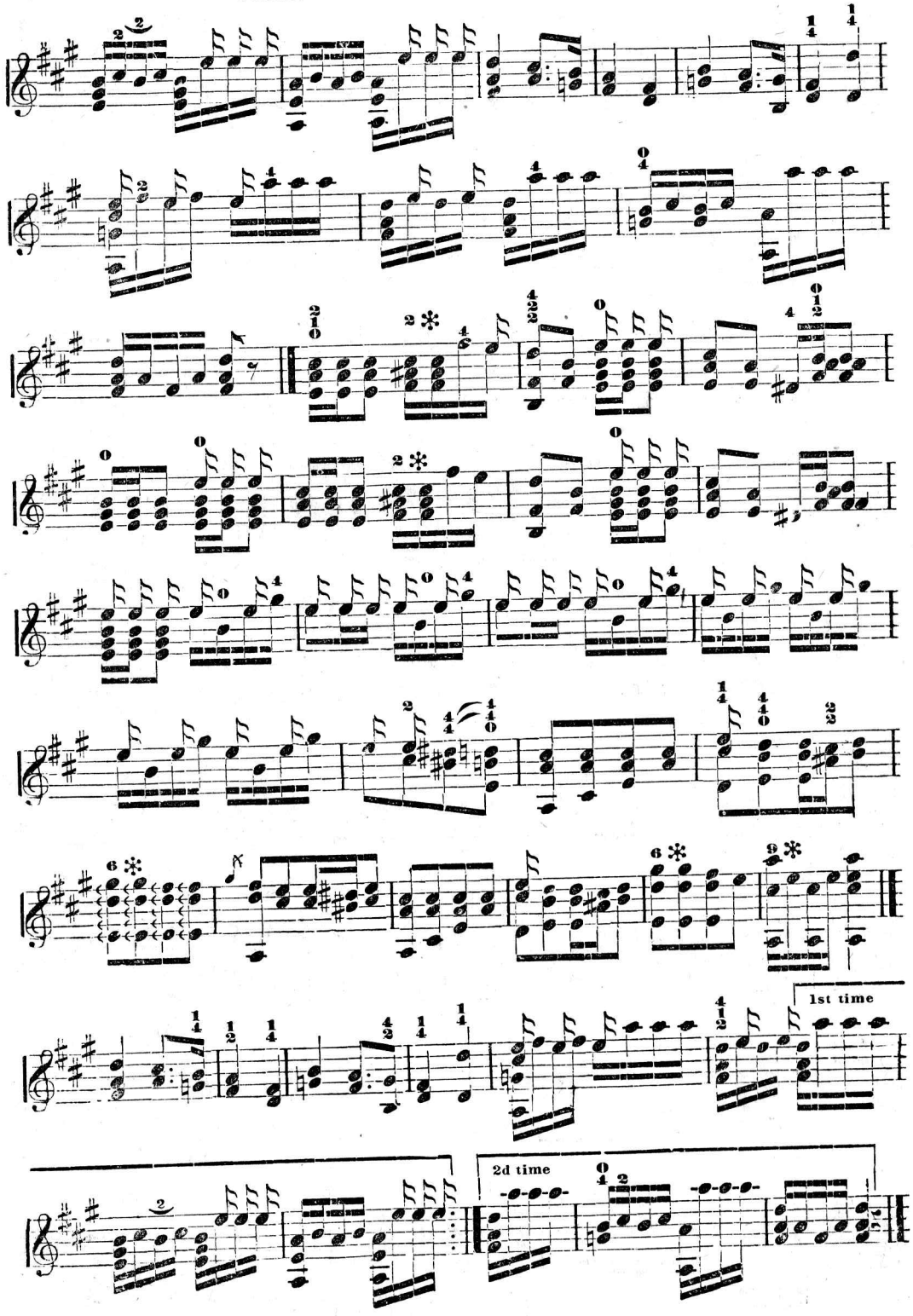
VARIED.



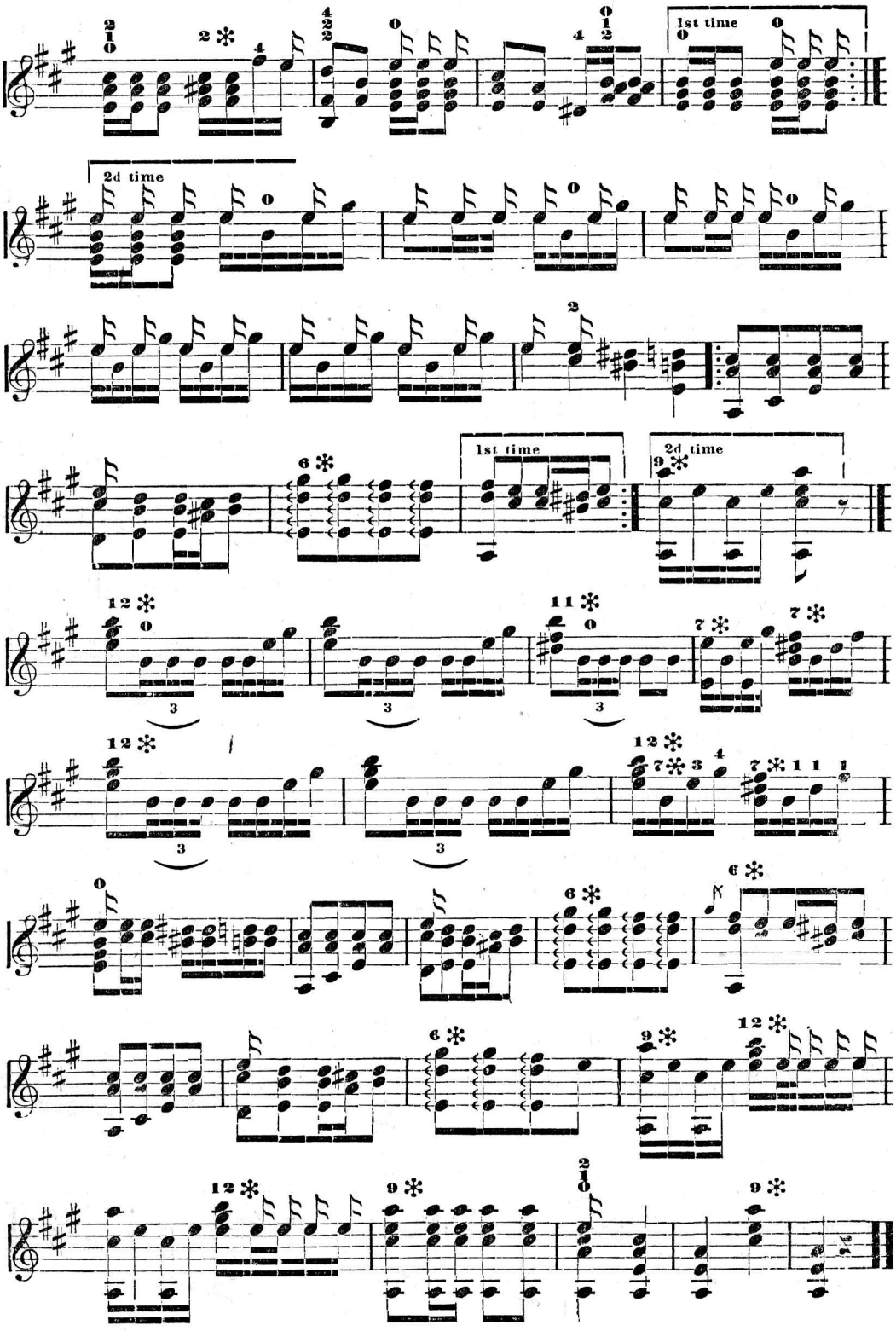
VAILLANCE POLKA MILITAIRE.

ASCHER, Composer, Piano.

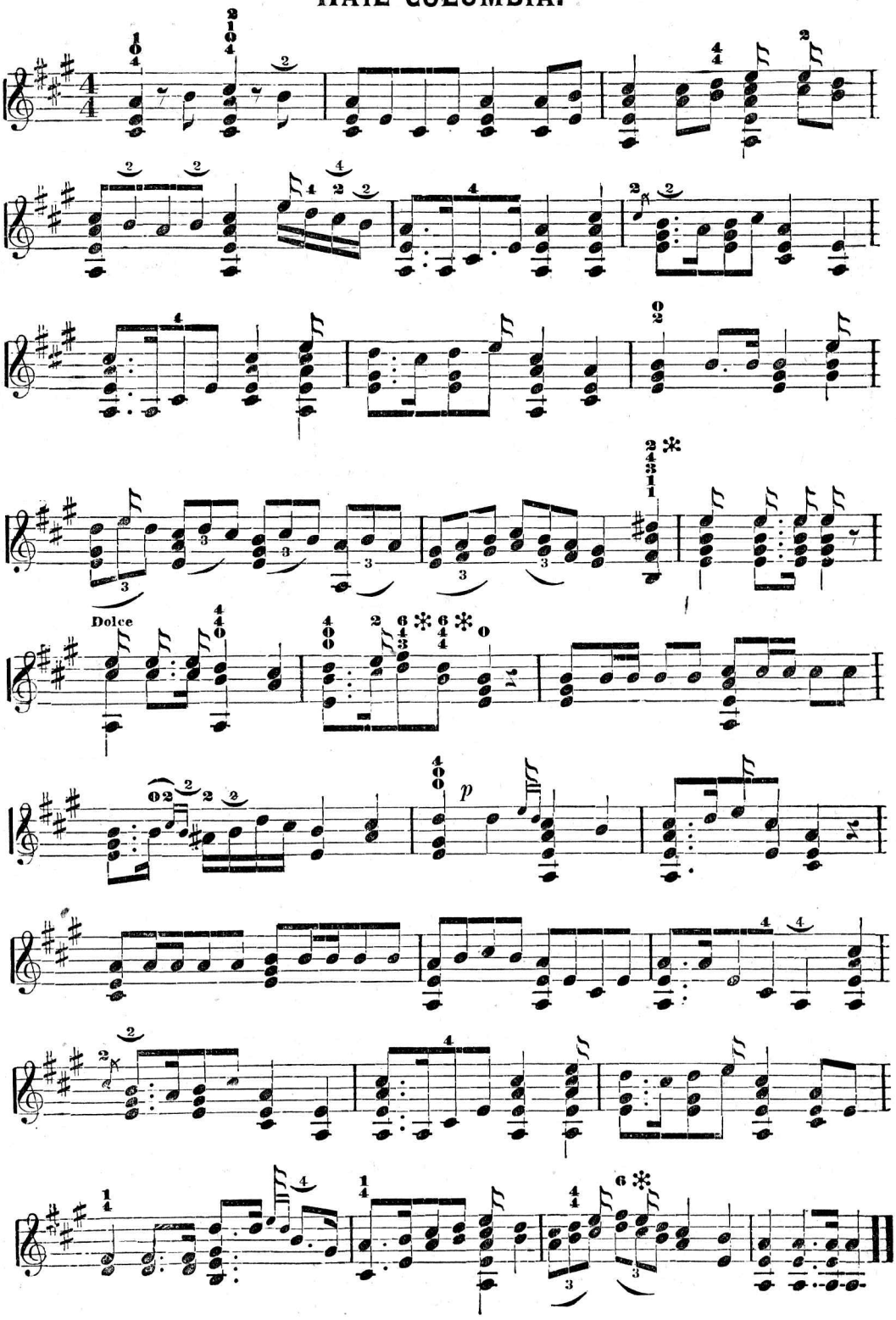



1st time
2d time

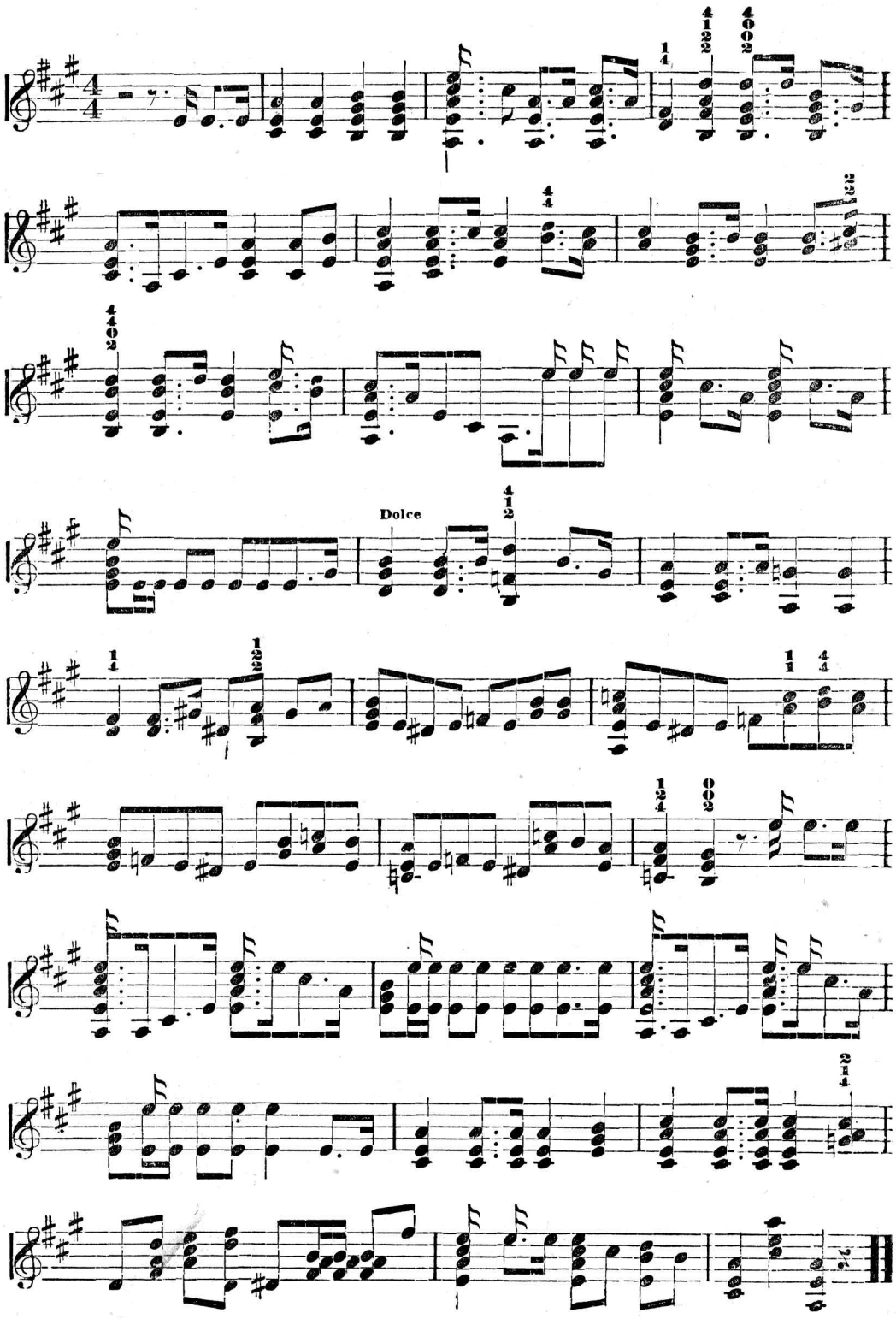
VAILLANCE POLKA. CONCLUDED.



HAIL COLUMBIA.

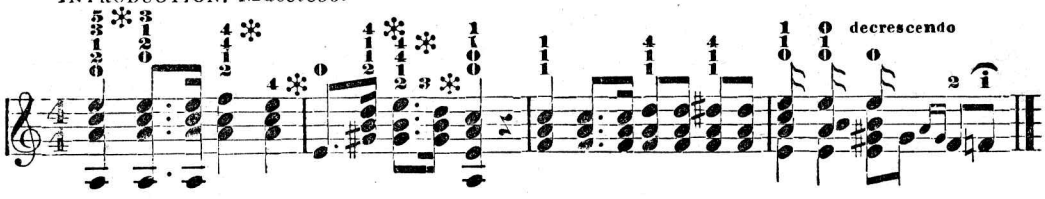


MARSELLAISE HYMN.

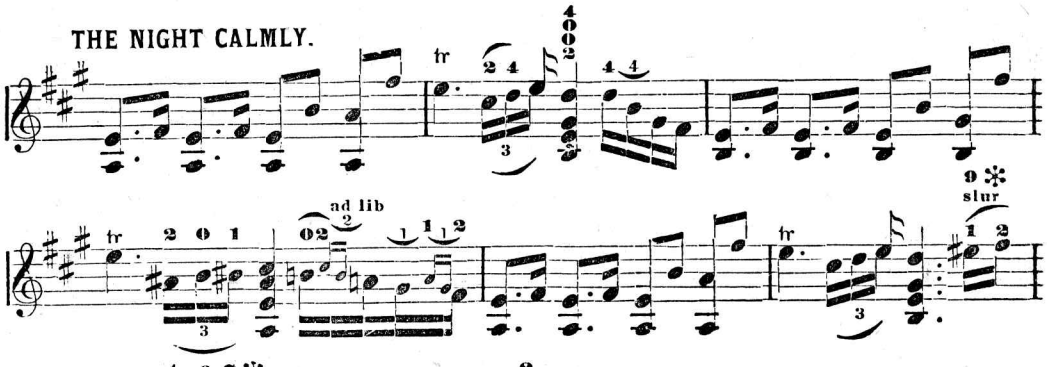


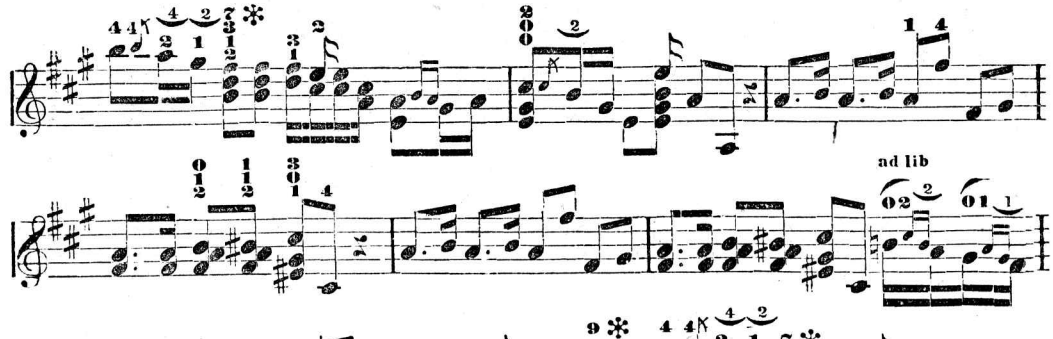
OPERATIC POT POURRI.

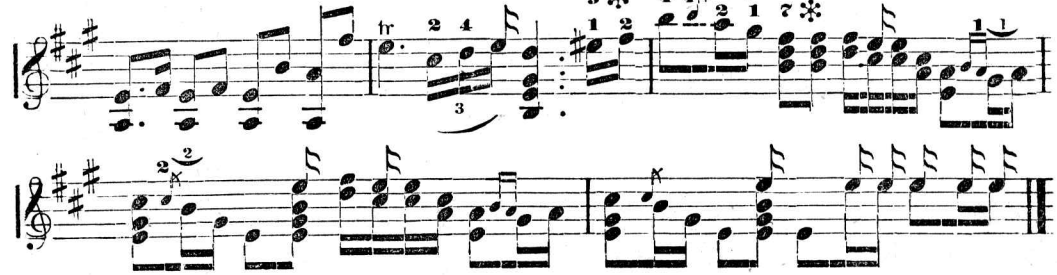
INTRODUCTION. *Maestoso.*



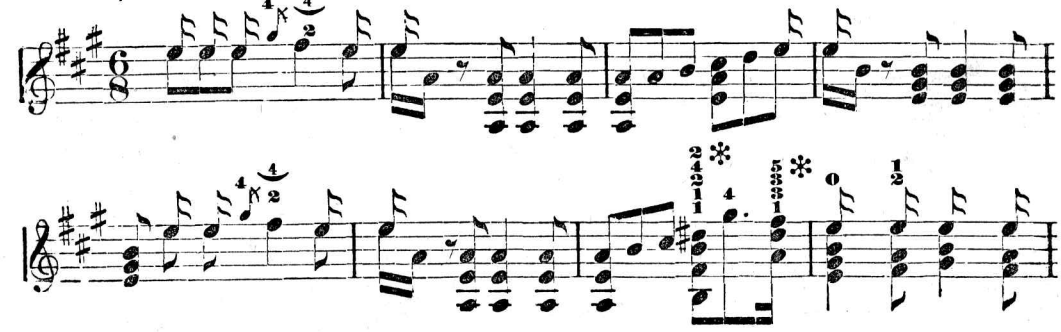
THE NIGHT CALMLY.



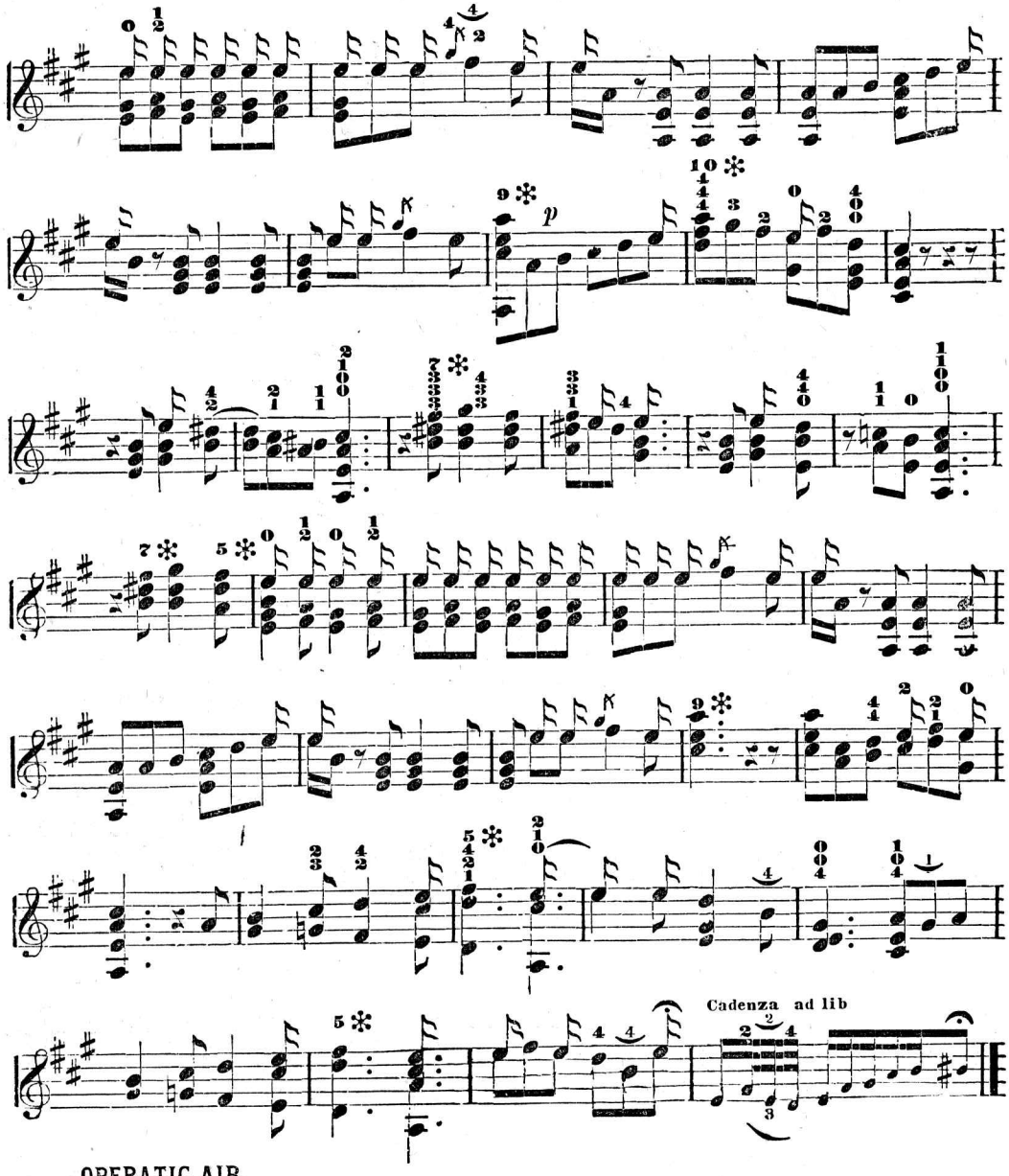




OH, SUMMER NIGHT.

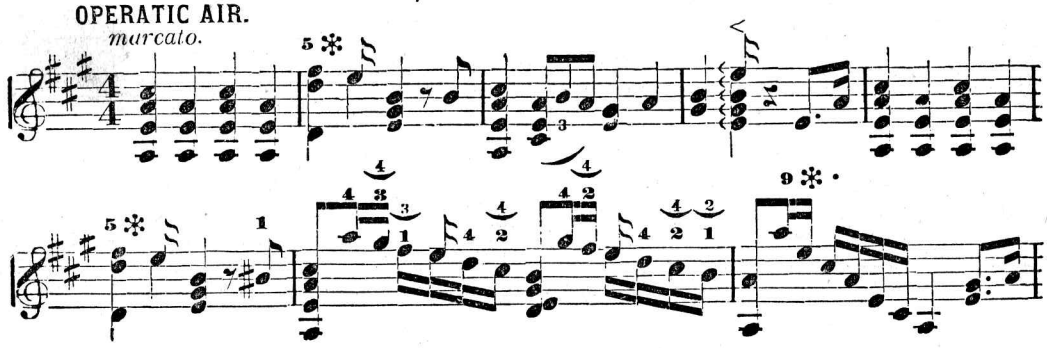


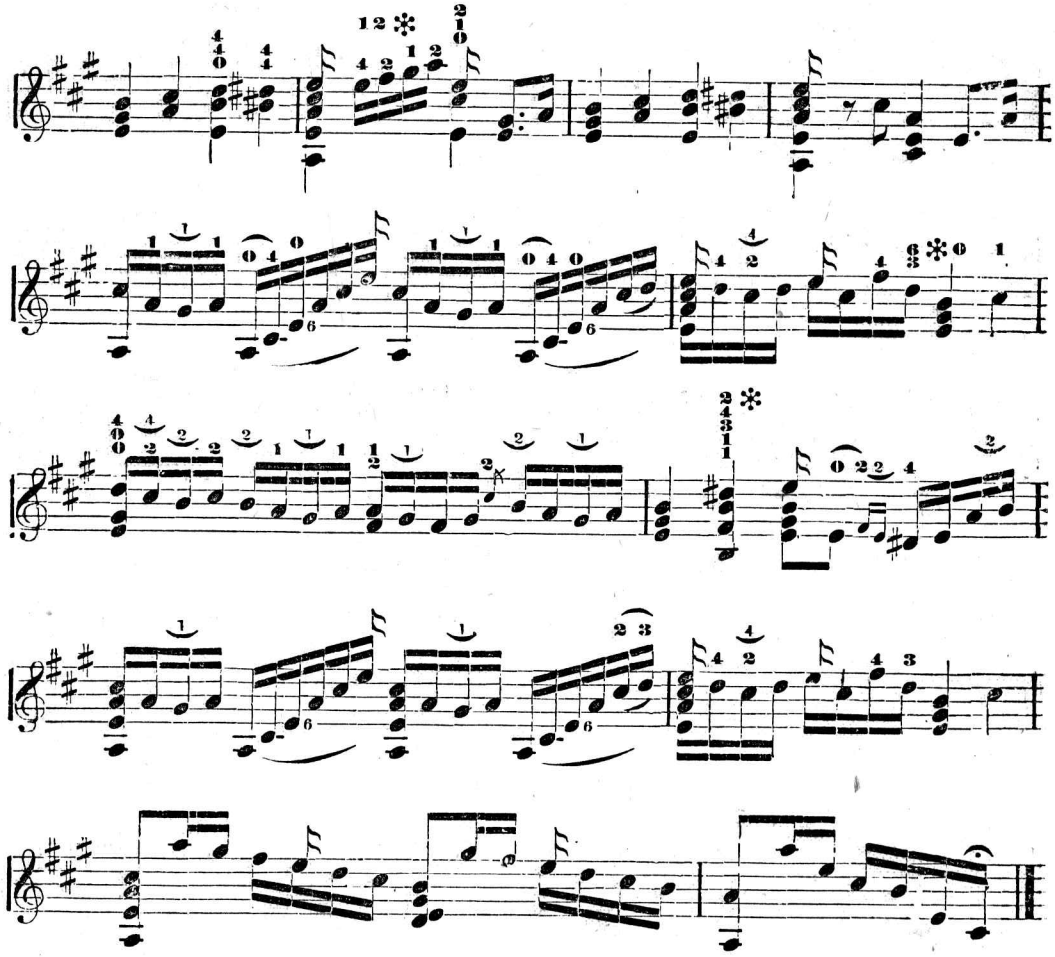
OPERATIC POT POURRI. CONTINUED.



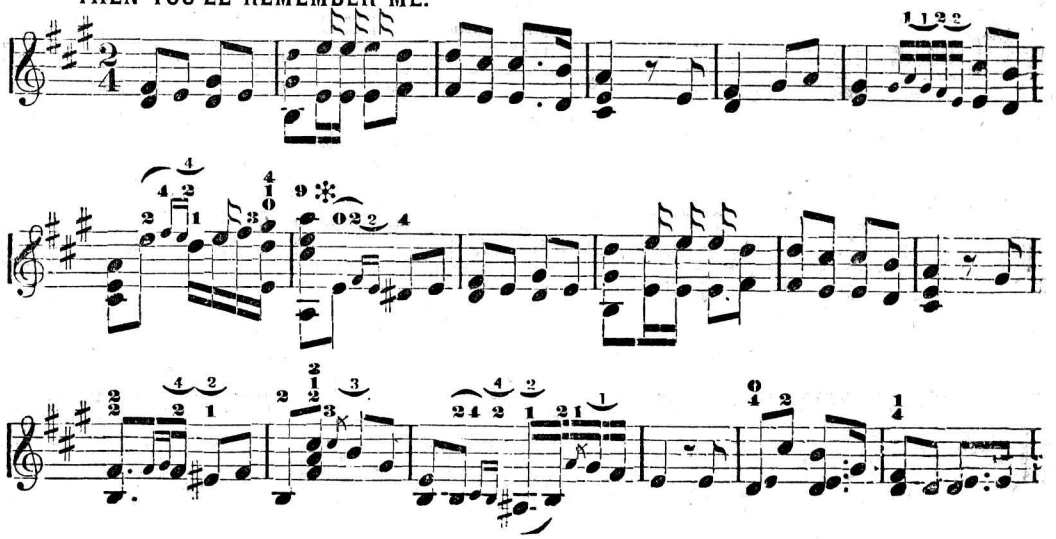
OPERATIC AIR.

marcato.

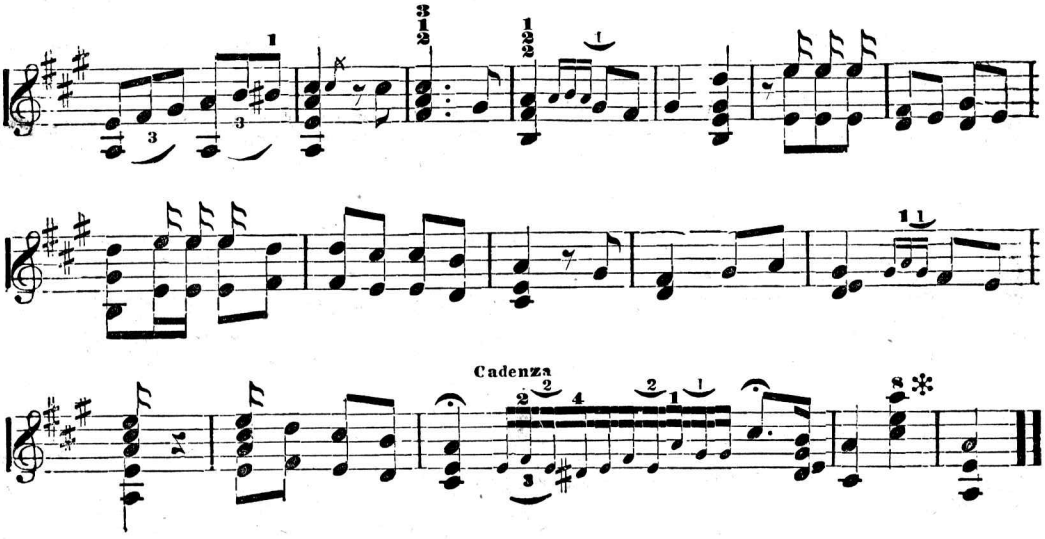




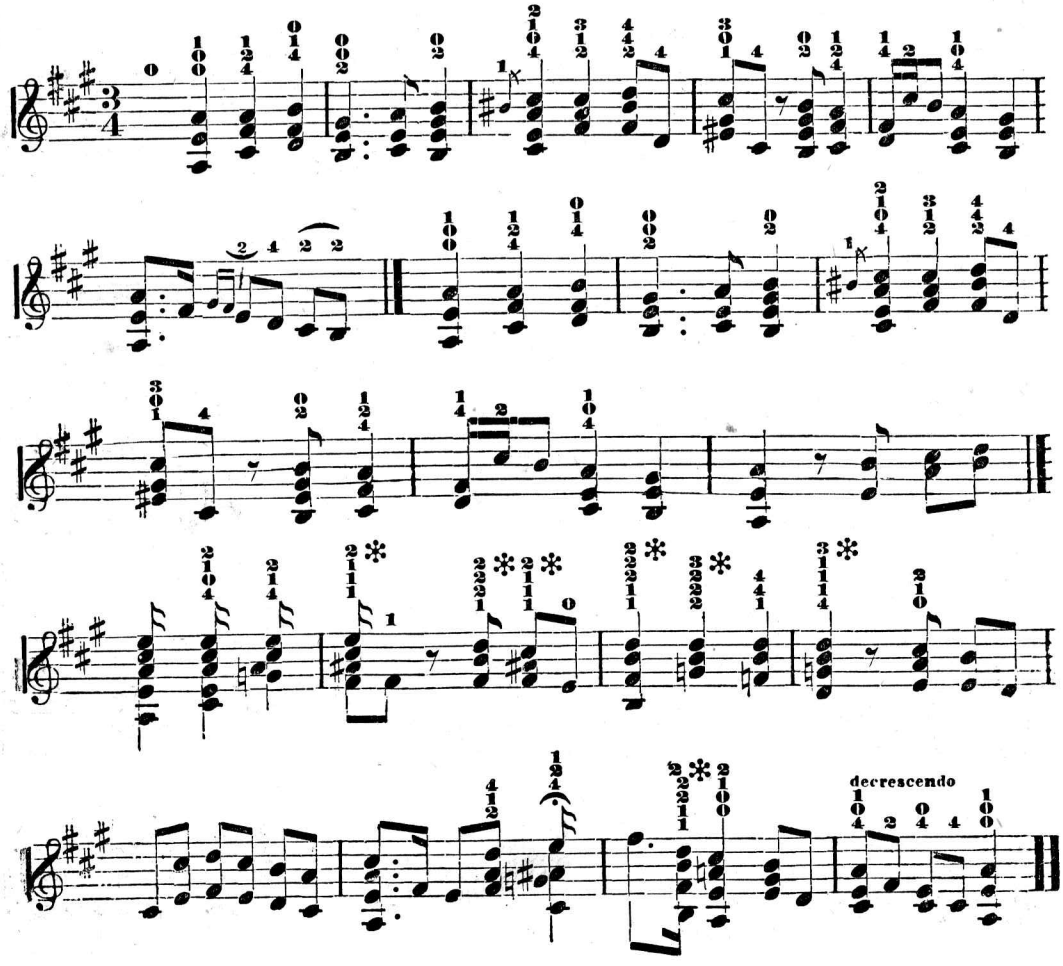
THEN YOU'LL REMEMBER ME.



OPERATIC POT POURRI. CONCLUDED.



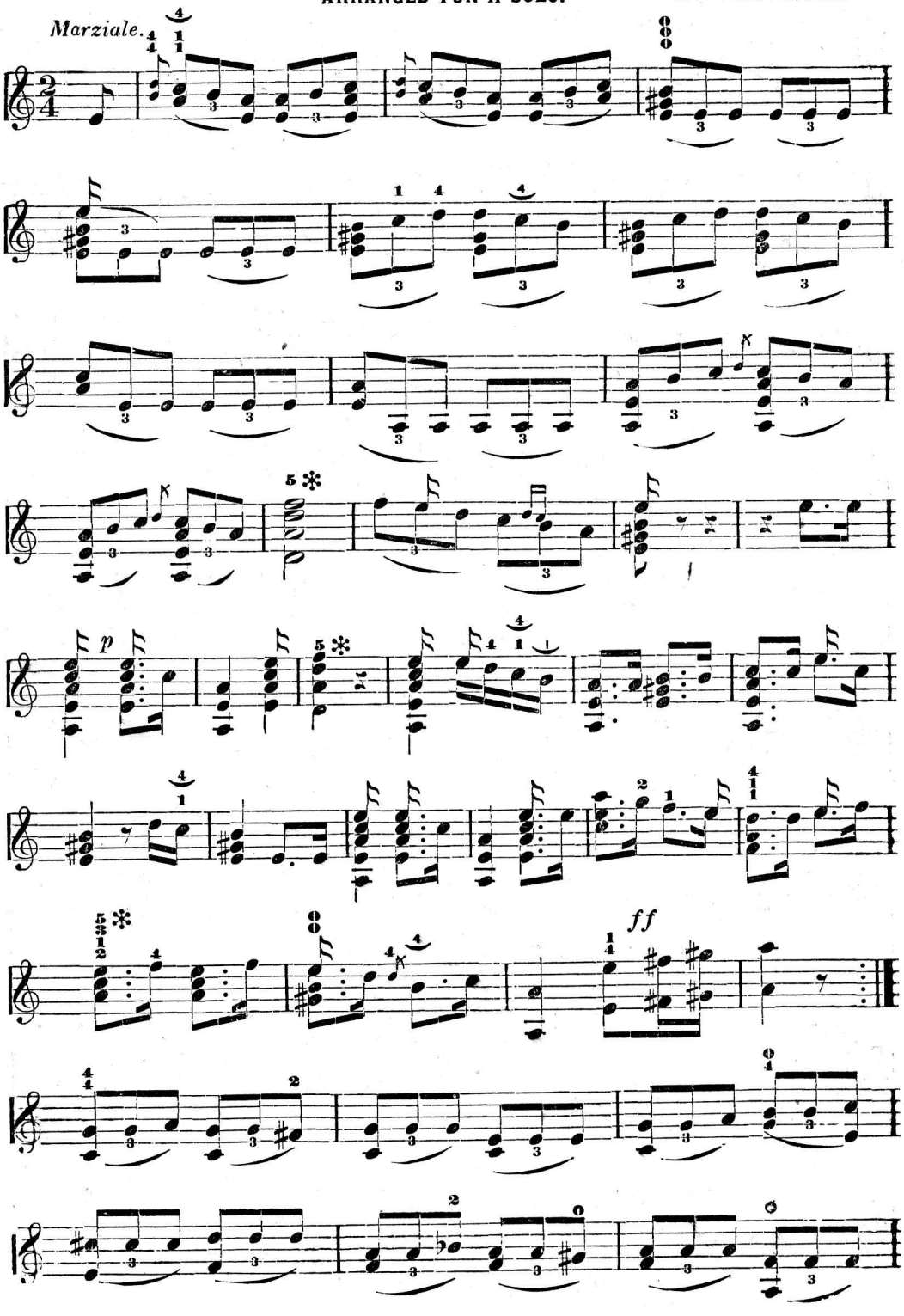
GOD SAVE THE QUEEN.



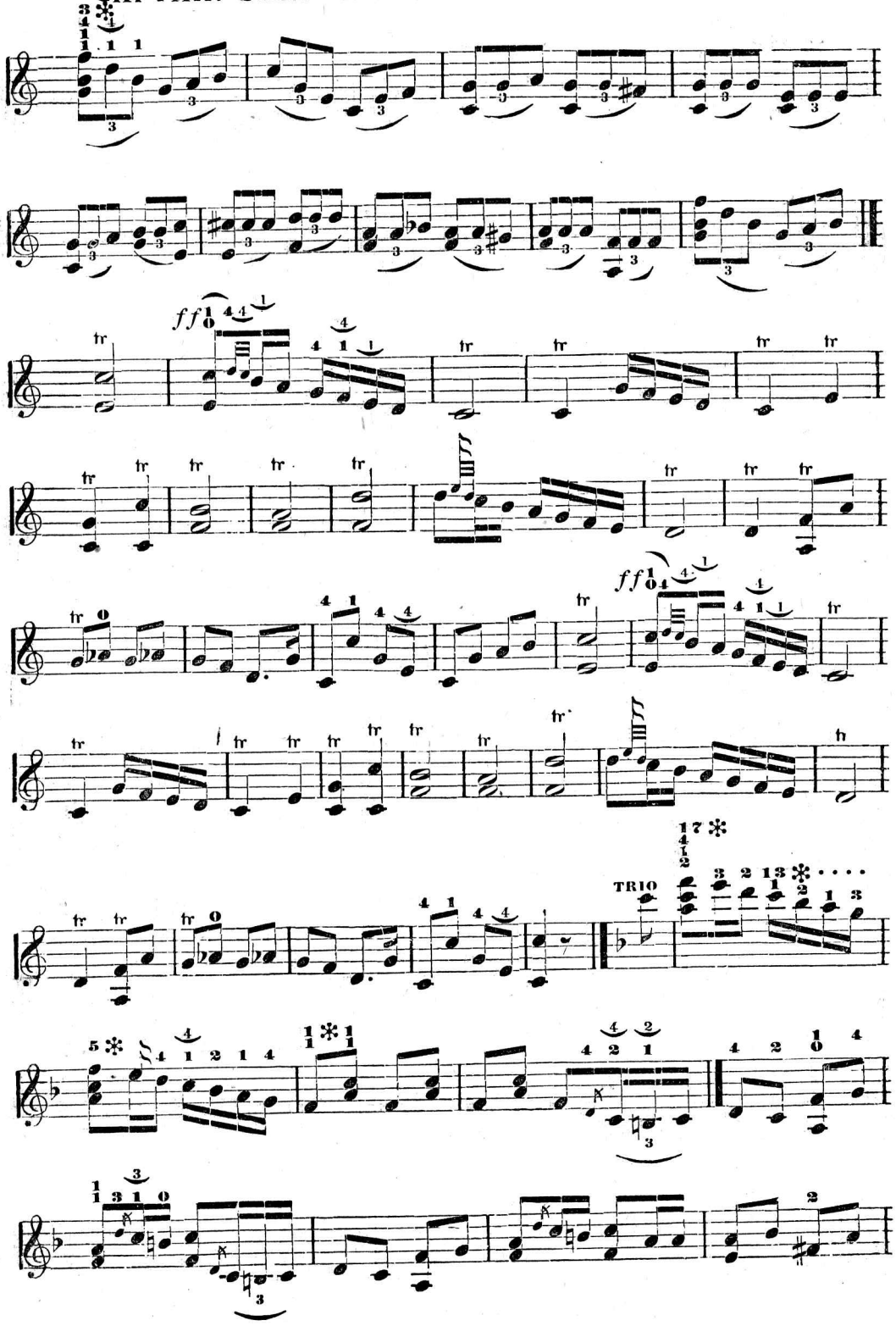
CAPTAIN SHEPHERD'S QUICK STEP.

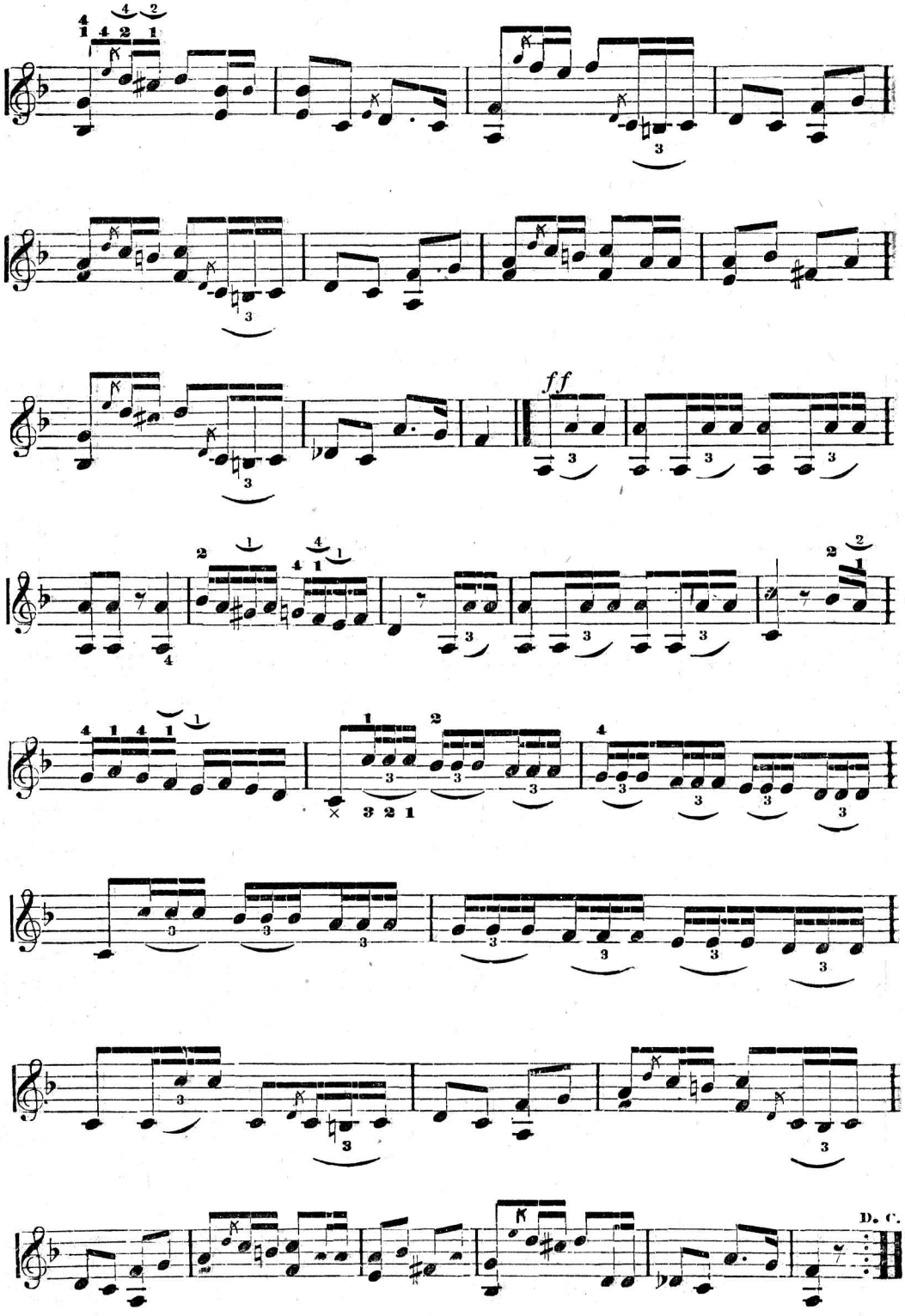
ARRANGED FOR A SOLO.

C. S. Graffula, Piano.

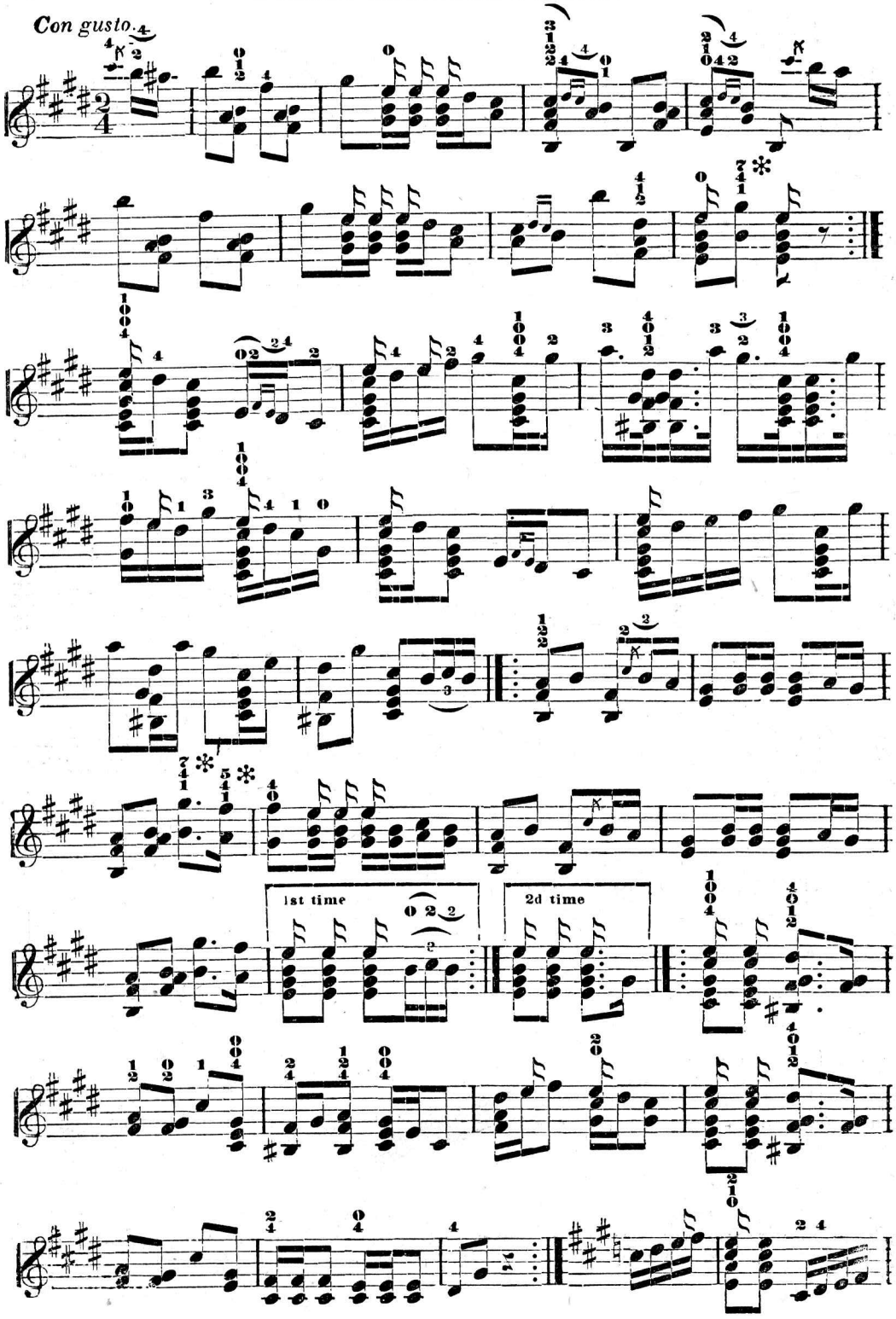


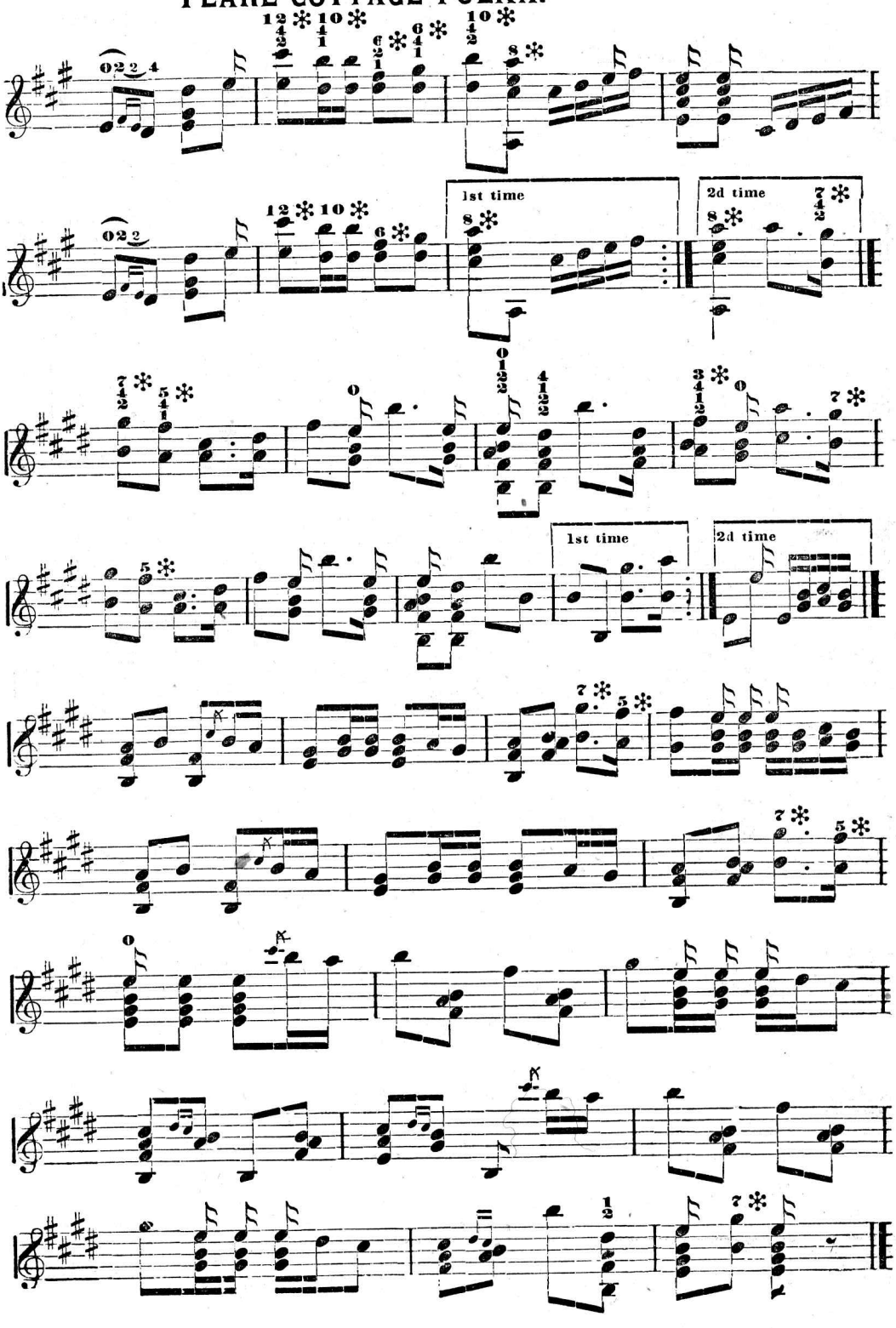
CAPTAIN SHEPHERD'S QUICK STEP. CONTINUED.




ff
D. C.

PEARL COTTAGE POLKA.



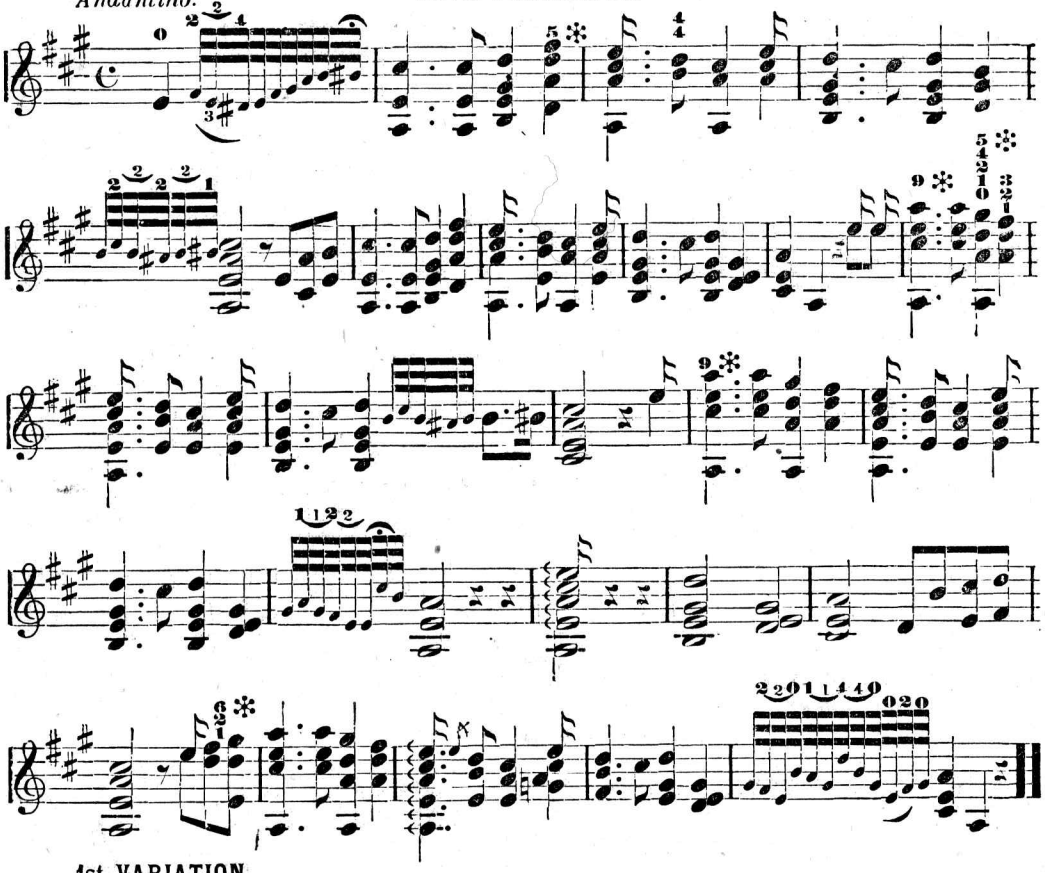

1st time
2d time
1st time
2d time

HOME, SWEET HOME.

WITH VARIATIONS.

FRANK B. CONVERSE

Andantino.



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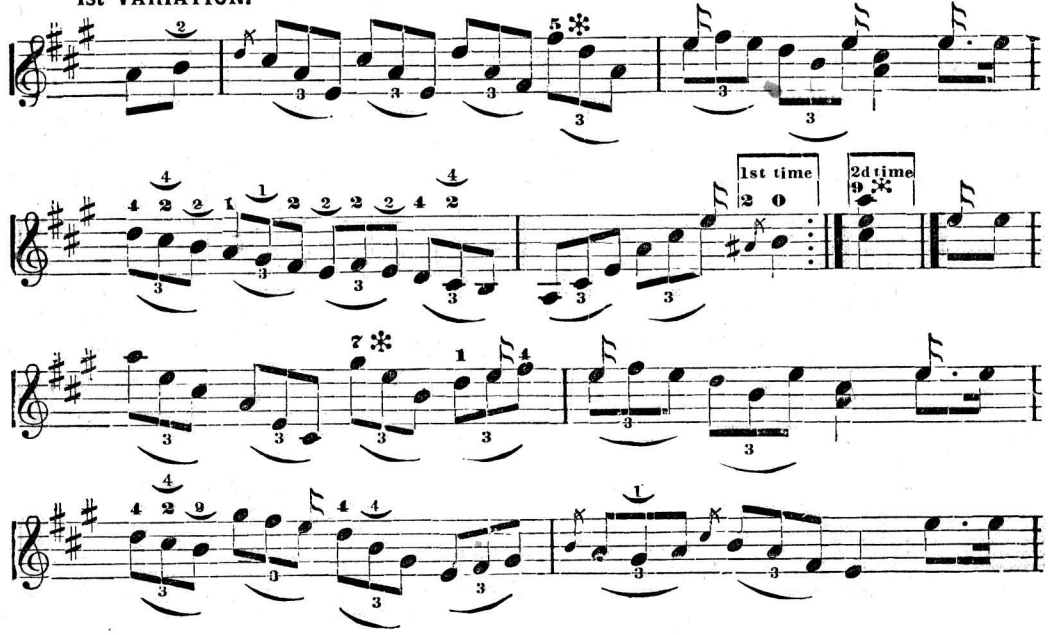
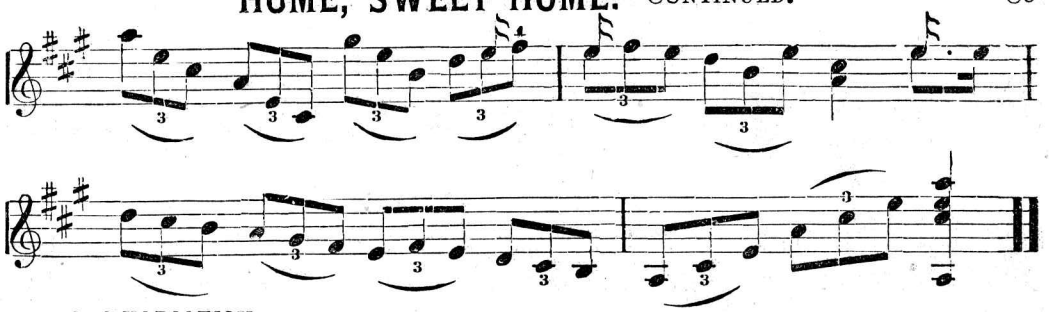
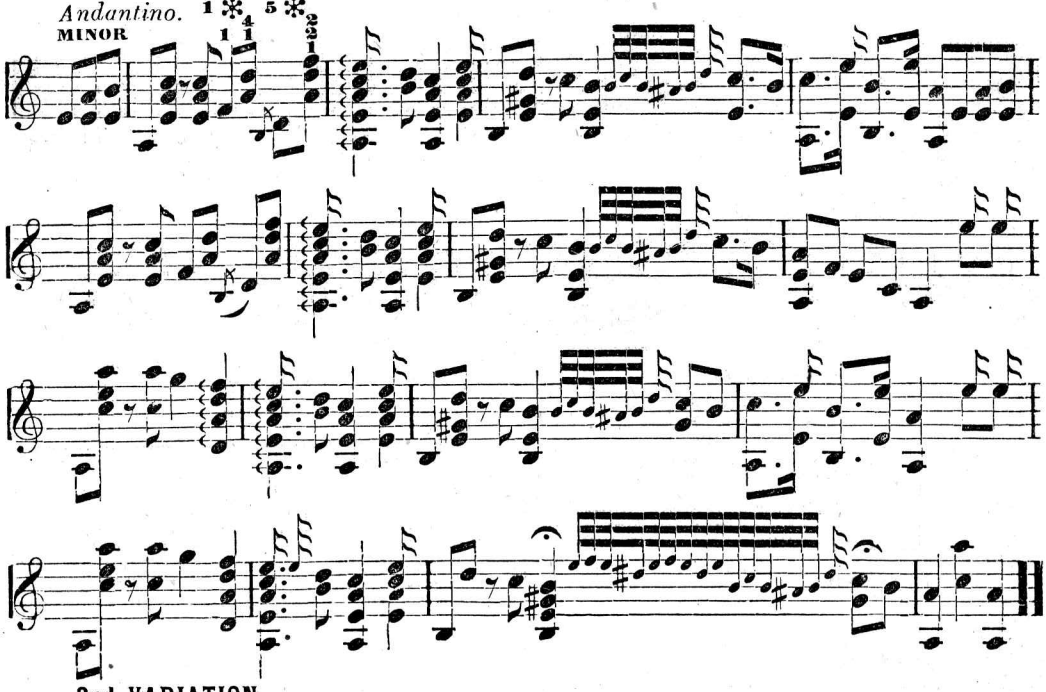




2nd VARIATION.

Andantino.

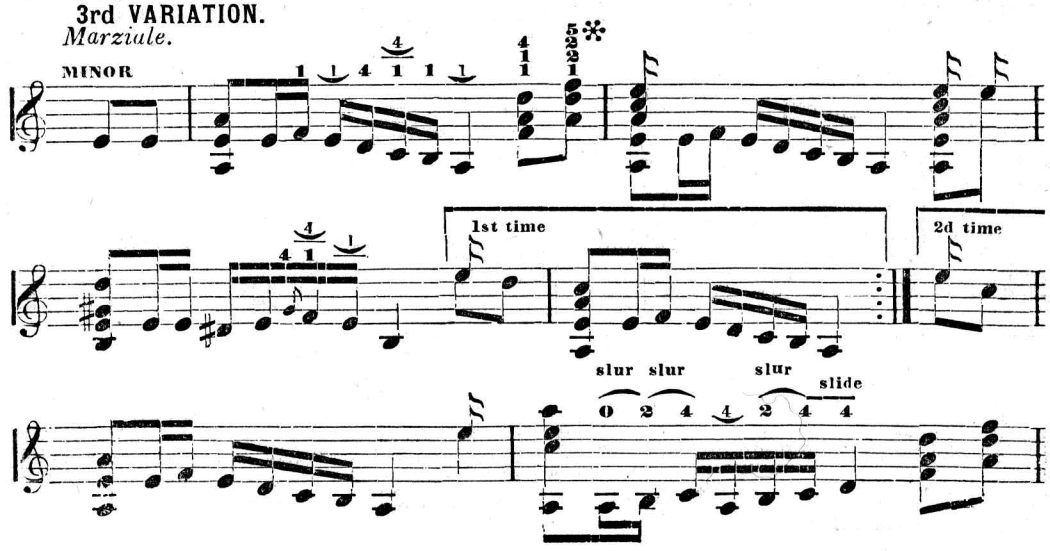
MINOR



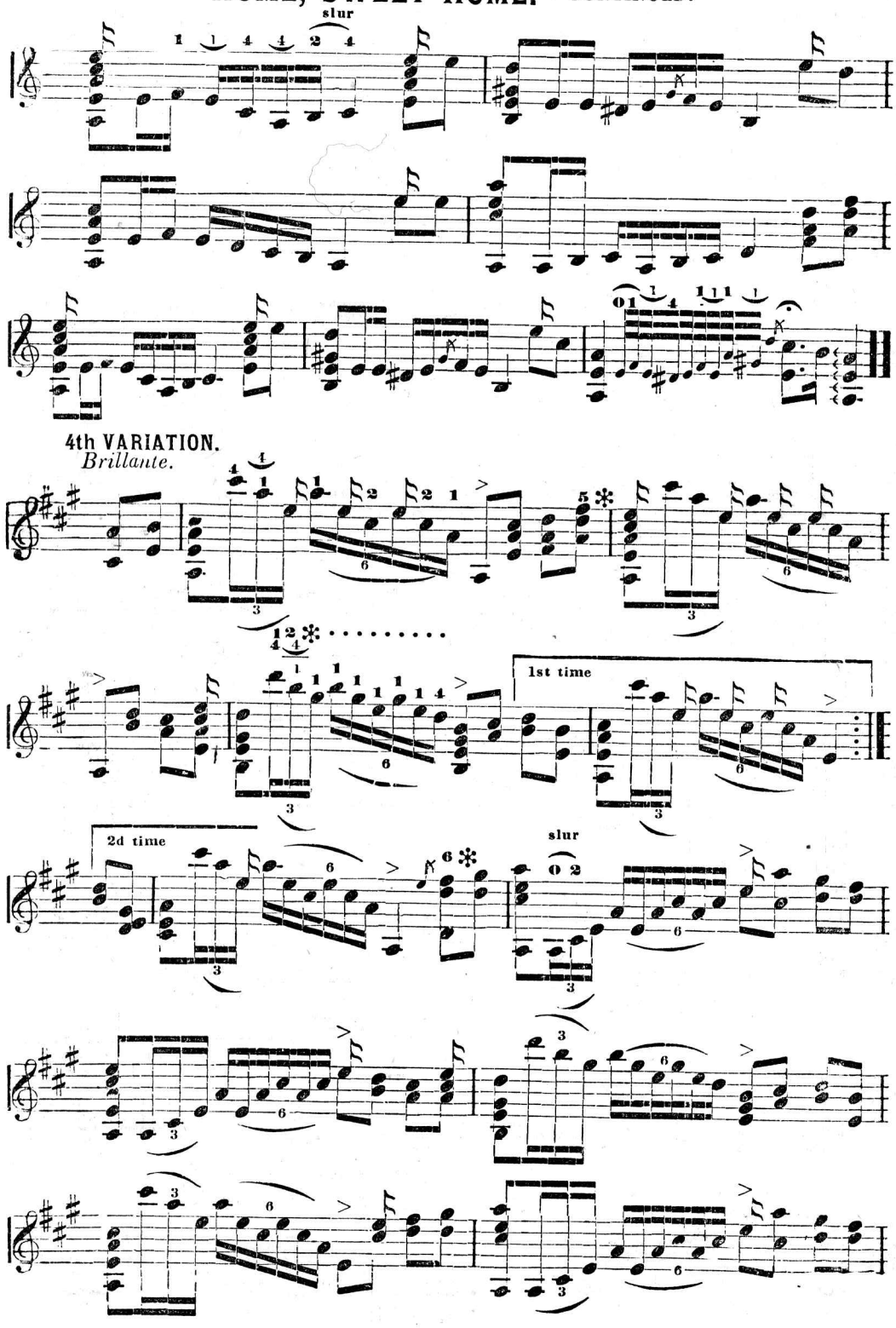
3rd VARIATION.

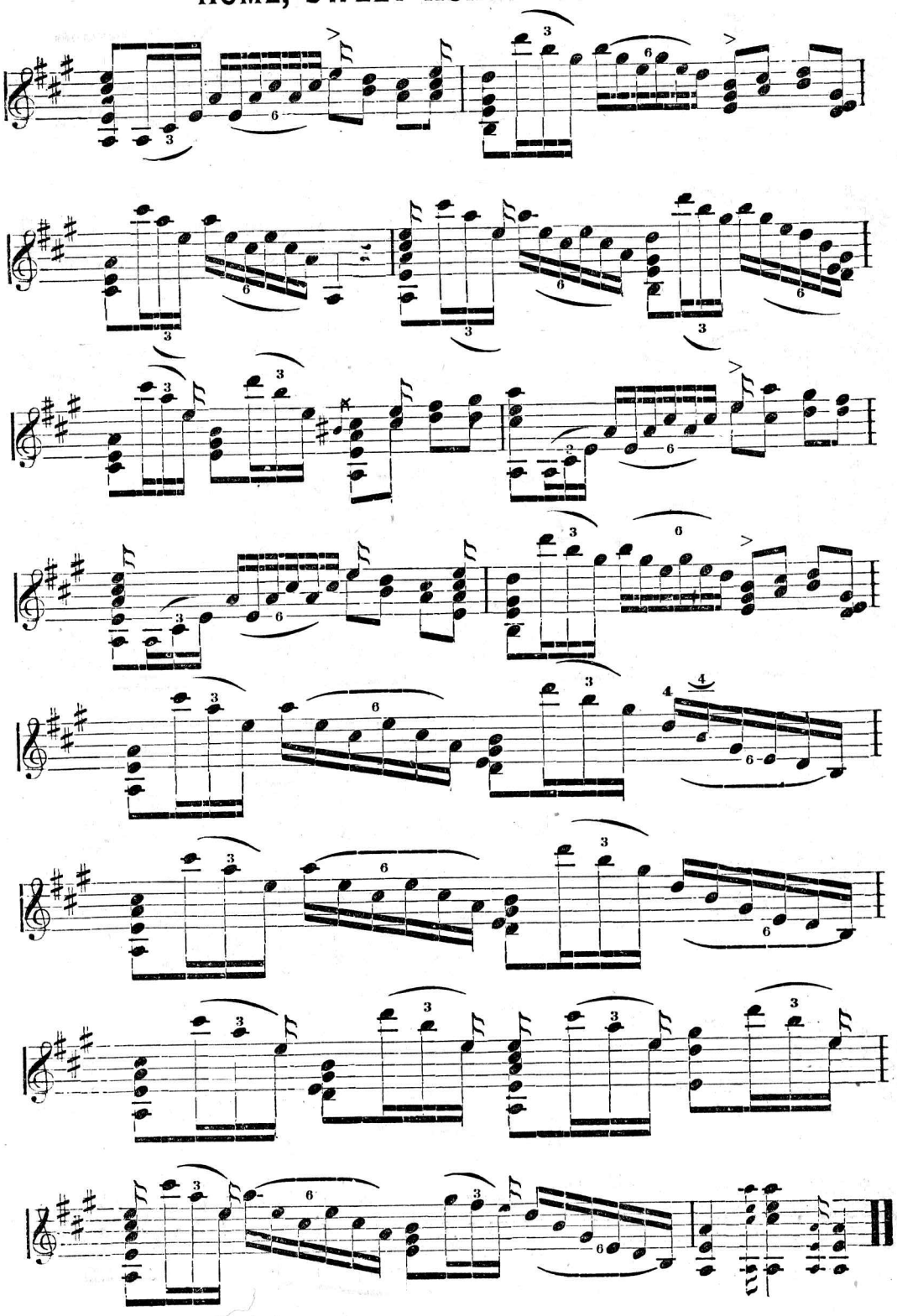
Marziale.

MINOR



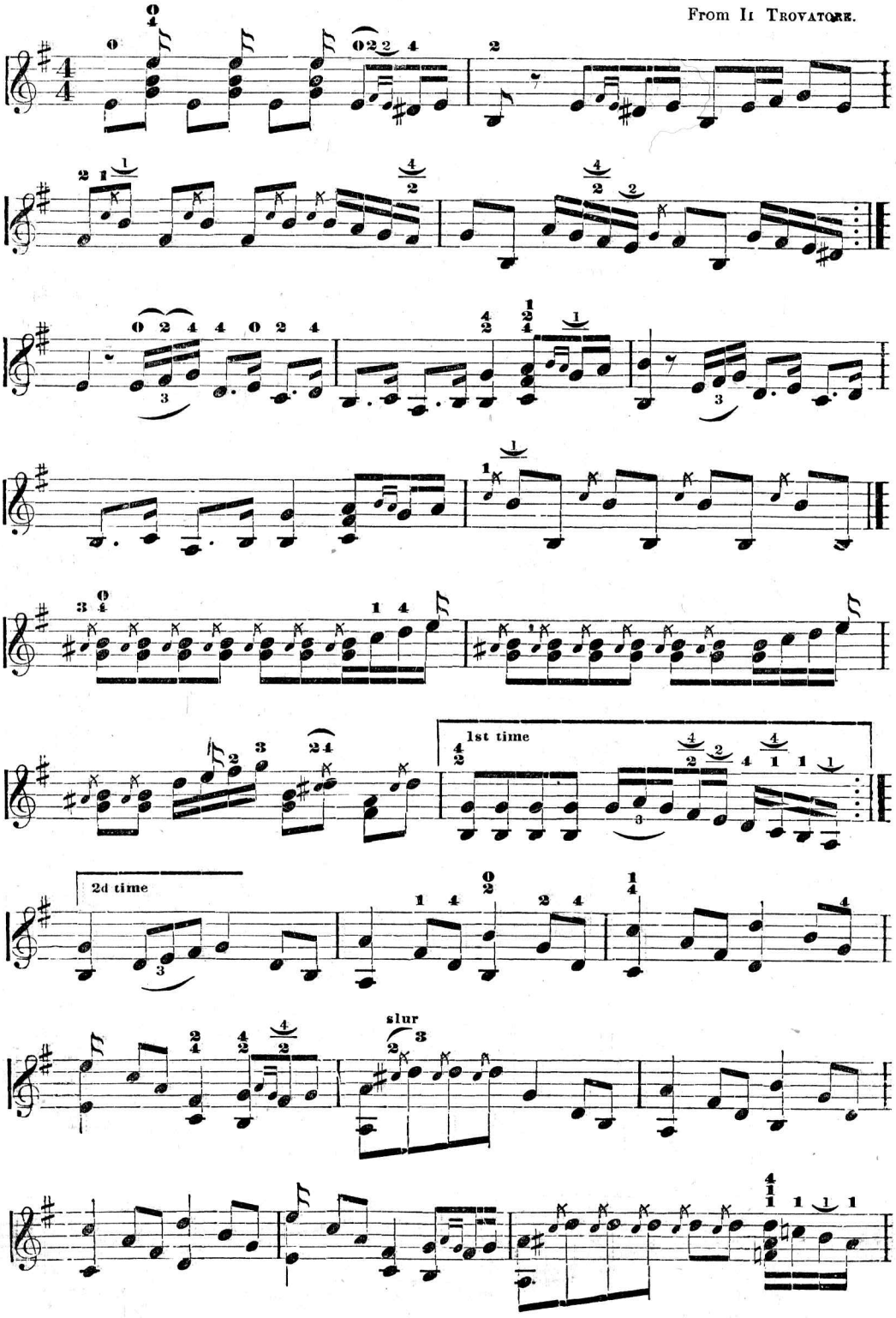
HOME, SWEET HOME. CONTINUED.

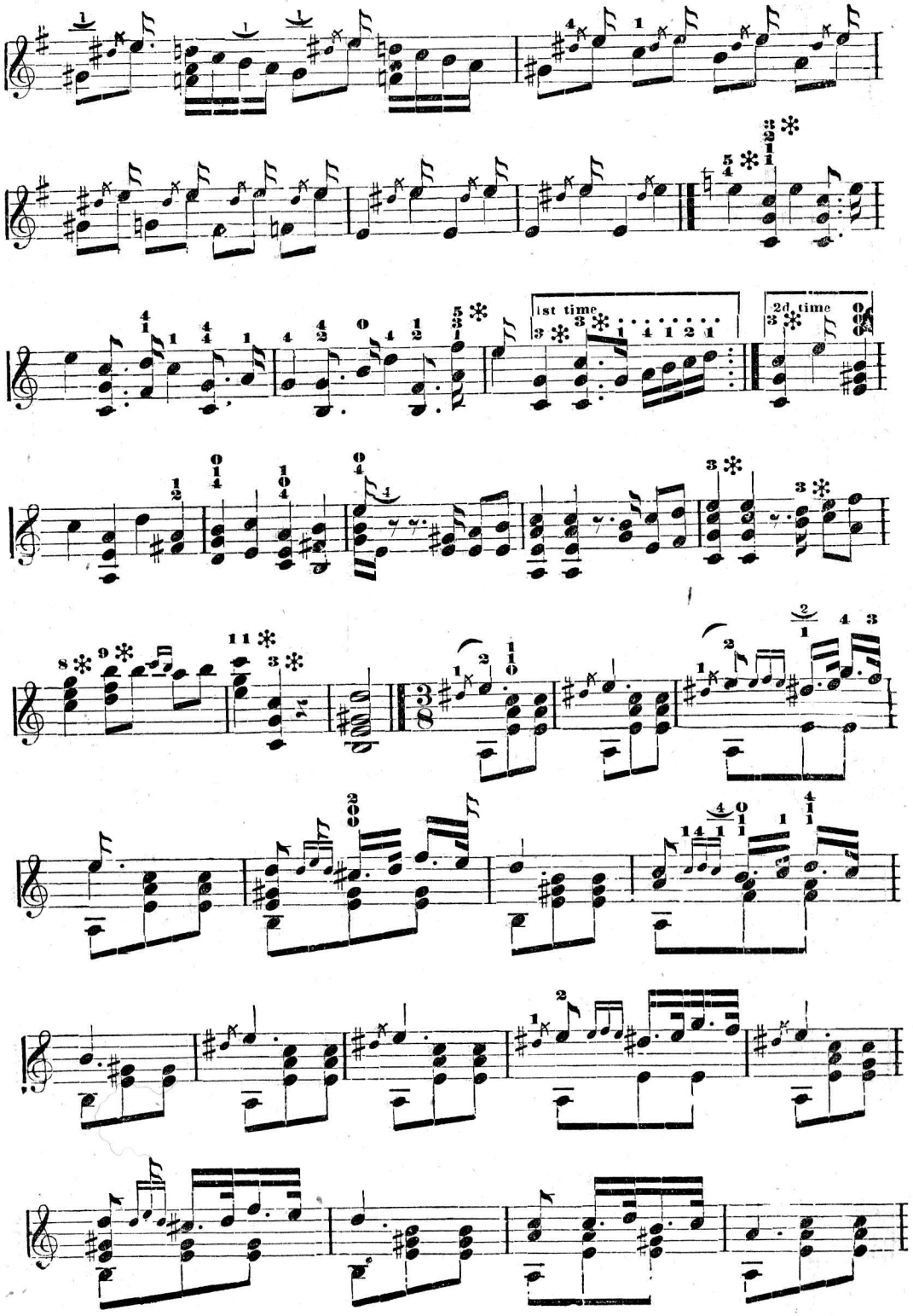




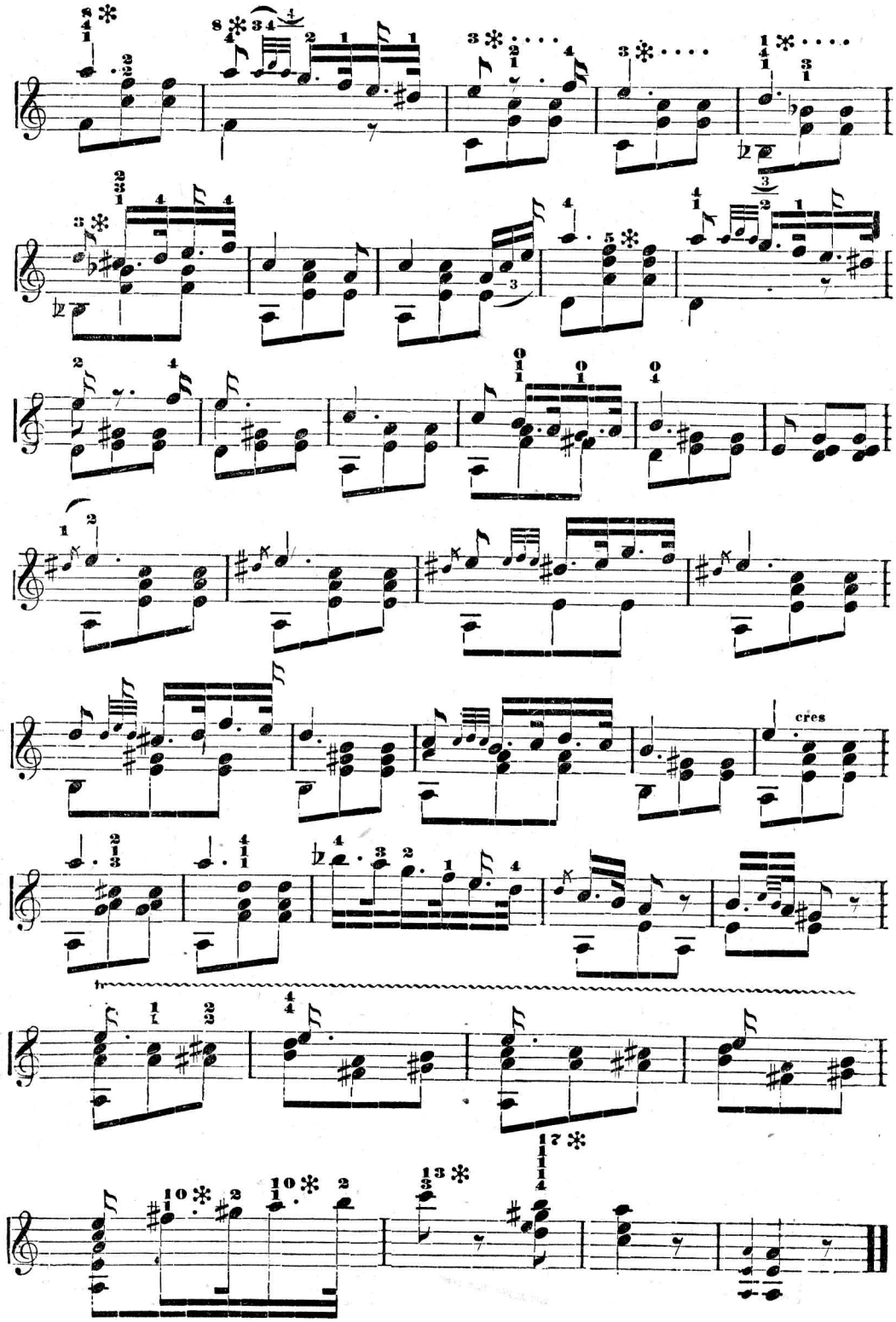
THE ANVIL CHORUS.

From Il Trovatore.




1st time
2d time

THE ANVIL CHORUS. CONCLUDED.



LIST OF MUSICAL TERMS IN GENERAL USE.

Accelerando, accelerating.
Adagio, slowly.
Ad libitum, (ad lib) at will or discretion
Affetuoso, affectionate.
Agitato, agitated.
Allegretto, quick, lively.
Allegro, animated.
Andante, slow.
Andantino, rather slow.
Animato, with feeling.
A tempo, in regular time.
Brillante, showy, sparkling.
Cadenza, cadence.
Con Grazia, with grace.
Con Gusto, with taste.
Con Spirito, with spirit.
Crescendo, (cres) increasing gradually the tone
Da Capo, (D. C.) from the beginning.
Decrescendo, (Decres) decreasing the tone.
Dolce, (Dol) sweet.
Delicato, delicate.
Espressivo, with expression.
Fine, the end.
Forte, *(f)* loud.
Fortissimo, *(ff)* very loud.
Grazioso, gracefully.
Largo, slow and measured time.
Legato, smooth and connected.
Legeremente, with lightness and gaiety.
Lento, in slow time.
Maestoso, majestic.
Marcato, in an emphatic style.
Moderato, moderate degree of quickness.
Mezzo Forte, *(mf)* half loud.
Piano, *(p)* soft.
Pianissimo, *(pp)* very soft.
Potpourri, a fantasia on favourite airs.
Presto, quick.
Prestissimo, very quick.
Segno, *(S: dal segno)* repeat from the sign, or from sign to sign.
Staccato, play the notes distinct and detached.
Tremolo, producing a tremulous or shaking motion of a note or chord.
Vivace, (vivo) quick and spirited.
Volti Subito, turn over.

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THE BANJOIST

BY

FRANK B. CONVERSE.